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*Davidson Spencerlike 1*

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Art Direction / The Magazine of Creative Advertising / April 1957

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In the past twelve months we have designed and produced art for **2198** advertisements, **1561** mailing pieces, and **932** point-of-sale units.

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# A / R T     D I R E C T I O N

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

## PURVEYORS OF MARGINAL DIFFERENCES

The big problem is the little difference.

This seeming paradox reflects one of the problems and challenges facing today's AD. The little difference between competitive products—the slight difference in performance, in quality, in appearance, in price. The market is flooded with look-alikes and do-alikes but the ad manager, the sales promotion manager, the whole advertising and promotion team in company, agency and studio, is supposed to create in the potential consumer a preference for one refrigerator or TV set or brand of ketchup over seemingly identical competitors.

One reason for reduced copy areas is that the same reason why copy too often applies just as well to the competitive products. Establishing a brand preference has become increasingly the job of the art director. The reader won't take the time to read a lot of copy. The brand preference argument must be pitched in a few key words and visually dramatized and hammered home before the reader can flip the page which he was only scanning while watching TV.

The ad must appeal to emotions more than to reason. This is said to make for faster impact and longer remembrance. It must appeal to hidden buyer motives, thus the widespread use of motivational research to help understand the buyers hidden motives for preferring Goody peanut butter to Sandy peanut butter. As the trend continues toward more use of motivation research and more emotional appeal to establish brand preference in cases of products having only marginal differences from each other, the importance of visual appeal to stop and quickly impress the reader will be increasingly recognized by management.

The role of purveyor of marginal differences is a real challenge to the AD. Compared to a big, dramatic, consumer-believable product advantage to promote, the creating of a preference among marginally different products is a difficult job, calling for top-notch creative thinking. •

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**WEST COAST REPRESENTATIVE:** H. L. Mitchell & Associates, 3087 Saturn Ave., Huntington Park, Cal. Phone: Ludlow 5-4468.



**TED PAUL** is a native of Detroit. He acquired his education here and has spent most of his adult life in the field of advertising art. He departed from that pattern during World War II when he served as a bombardier with the 14th Air Force in the C.B.J. Theatre.

Ted wins all of our golf matches and for a time entertained the notion of becoming a professional golfer. He is married, has three wonderful children and enjoys suburban living in Centerline, Michigan.

## **Talented . . . Experienced . . . A Solid Professional**

*Ted Paul is a polished, professional automotive illustrator with considerable experience on almost every car account.*

*He is equally proficient in all art mediums. He can paint, convincingly, in a wide range from super-realism to the highly imaginative. Like most accomplished artists Ted is extremely prolific, turning out amazing quantities of top quality art during the year.*

*He is popular with art buyers because, in addition, to his professional capabilities he is able to grasp quickly the advertising agency viewpoint and to interpret it accurately in a finished illustration.*

*We at McNamara Brothers, Inc. are happy to be a part of Ted's success and to offer his talent to our clients.*

**McNAMARA BROTHERS, INC.**

38th Floor, Penobscot Building • Detroit 26, Michigan  
WOodward 1-9190

*Largest Supplier of Art to the Automotive Industry*

← 452 Sq. Miles →



FOR THE **20** **TH** **ANNUAL** **CONVENTION** **IN L.A.**

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IN CHICAGO, 230 EAST OHIO STREET, CHICAGO, ILL. 60601 PHONE WHITEHALL 4-3340  
IN NEW YORK, ONE-TWENTY WEST 42ND STREET, NEW YORK, N.Y. 10018 PHONE CIRCLE 5-5471



## tax talk

BY MAXWELL LIVSHIN, CPA

### Photographer employee

The Internal Revenue Service was requested to determine the status, for Federal employment tax purposes, of photographers engaged by a corporation operating a portrait studio. The corporation is engaged in the home portraiture business. The photographers in question were engaged as the result of a newspaper advertisement placed by the corporation for experienced home photographers. The corporation's canvassers go from house to house selling coupons for photographs, principally of children, to be taken in the homes. The canvassers mail copies of the coupons to the studio office and lists of the purchasers are given to the various photographers to whom the appointments are assigned. Usually, the time of the appointments for taking photographs is specified on each list the corporation furnishes the photographers; however, appointments may also be made by either the canvassers or the studio office. The photographers, when first engaged, are given instruction by the corporation as to its methods of operation and are required to follow a set pattern of poses for each age group. From time to time, a representative of the corporation accompanies the photographers on their appointments and checks their operating methods for the purposes of improvement as to the handling of children and actual photographing. The photographers report in person to the studio office once a week to turn in the exposed film and to receive their pay.

The corporation furnishes the necessary film and envelopes for exposed film and the photographers furnish their own transportation facilities and photographic equipment, such as cameras and lights. The photographers personally perform the services in question and operate under the corporations name; are engaged on a full time basis; are required to fulfill all appointments given to them; are covered by workmen's compensation carried by the corporation; and are paid on a piece-work basis for each picture taken. They do not maintain studios of their own and do not perform photographic services for any other persons. The Internal Revenue Service ruled (Rev. Rul. 56-694) that the photographers, described above, are employees of the corporation operating a portrait studio for purposes of the Federal Insurance Contributions Act.

**JESSICA ZEMSKY**

*Black and white fail to do justice to her exciting color and novel technique. Let us show you her originals!*

*Reminder*  
*I'm back with Mike and Don! Larry Ottino*

**FENGA & DONDERI INC.**

40 EAST 48TH STREET, NEW YORK 17, NEW YORK PHONE: ELDORADO 5-7155

# Command performance....



.....and get it with

## delta's "jewel"®

How much time have you wasted simply because the brush you are using just wouldn't do what you wanted? The brush you use must meet your rigid performance standards to eliminate wasted effort, wasted work and wasted time. That's why Delta's "Jewel" was designed by the very people who use the red sable water color brush as a basic tool in their work. It is manufactured to meet your exacting specifications for perfect point and shape, for "snap," for balance and "feel." You cannot buy a finer red sable water color brush than Delta's "Jewel"—at any price.

Write today for your free copy of "Illustration, Retouching and Lettering with the Red Sable Water Color Brush," a 30 page illustrated booklet.

**delta**

brush mfg. corp., 119 bleecker street, new york 12, n. y.

photograph by Ernest Melanson, Eldorado 5-1364



## TROOSIES OR FALSIES?

**Q:** Research tells us that the public's mental age is 12 years old. Well?

**A:** Have you ever met a twelve year old?

**MORAL:** Watch out!

**COMMERCIAL:** We don't believe that art has to shoot over the public's head to win prizes, or to shoot below the ankles to be effective. We like to make the art fit the copy, and we try to do our job a little better than we have to.

**GLANZMAN PARKER**

5 E. 47th ST., N.Y. 17, N.Y. • PL 8-0434

CRAF-TYPE

CRAF-TONE

CRAFT-COLOR

MULTICOLOR

TOP SHEET

SINGLE-TONE

DOUBLE-TONE

# FREE!

Craftint offers you a brand new, complete Shading Mediums Catalogue, Second Edition, packed with valuable information and aids for all the Graphic Arts. Today, these mediums are finding an ever-widening acceptance and use for newspaper advertising, direct mail pieces, catalogues, sales manuals, maps and graphs, cut-away drawings, exploded views, production illustrations, architectural and engineering drawings, blueprints, television and motion picture titles, and many other phases of the Graphic Arts.

# Craftint



Inside the new red, yellow and gray cover, 27 pages have been added. The 142 pages are filled with the world's most complete line of shading mediums: adhesive-backed CraF-Tone patterns and CraF-Type alphabets, Single-Tone and Double-Tone drawing papers, engravers' top sheet, Multicolor process, Craft-Color colored overlay sheets, also symbols and designs.

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Craftint Shading Mediums Catalogue II is designed in a convenient 6 3/4" x 9 3/4" size with side-wire binding for easy-opening and longer wear.

For a FREE copy of the catalogue, write on your letterhead to The Craftint Manufacturing Company, 1615 Collamer Avenue, Cleveland 10, Ohio.

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NEW YORK • CLEVELAND • CHICAGO  
1615 Collamer Avenue • Cleveland 10, Ohio

# DESIGN NEEDS ART FOR ADVERTISING

15 WEST 45th STREET NEW YORK 36 N.Y. TEL. JU2SON 3-2083



## ARTISTS + COPYWRITERS AGENCY

is the advertising  
new artists  
employment and  
agency copywriters  
for exclusively

9 east 46 street • new york 17 • telephone plaza 3-5110

## coming events

**April 18-May 3** . . . Washington AD club, 8th annual show.

**Through April 23** . . . Cleveland AD club, Fine Arts Show, Higbee Company.

**Through Apr. 25** . . . Alabama Polytechnic Institute, Auburn. The Curators' Choice, collection of 56 contemporary American prints made during past 5 years, selected by 15 curators of leading museums.

**Through Apr. 30** . . . annual exhibition of the Rochester Art Directors Club, at the Memorial Art Gallery.

**April** . . . Contemporary Italian Prints, Wesleyan University, Middletown, Conn.

**Through April 30** . . . Meltzer Gallery, New York, from National Serigraph Society: metal prints by Rolf Neesch and others, American and European Serigraphs, Japanese wood-block prints of the Ukiyo-e School.

**Through April 30** . . . Graphic Arts of Finland, Hollins College, Roanoke, Va.

**Apr. 21-June 26** . . . AMA Packaging Clinics: Apr. 29-May 1, San Francisco Control of Under- and Overfill in Packaging Lines; May 15-17, New York, Equipment and Materials for Flexible Packaging; June 12-14, New York, Preparation of New Packaging Materials for Marketing; June 24-26, New York, Packaging Research.

**Through May 1** . . . Modern Graphics from Japan, (Print Club), Howard University, Washington, D. C.

**May 27-June 7** . . . 36th Annual Exhibition, New York club, Waldorf-Astoria.

**May 28-29** . . . 2nd Annual Visual Communications Conference, Waldorf-Astoria.

**May** . . . exhibit of the Nashville Art Directors Club, tentatively scheduled.

**Library of Congress, Washington, D. C.** . . . Through April 30, Prints from Pennell and Hubbard Collections.

**Museum of Modern Art, NYC** . . . Through April 21, Recent American Acquisitions; Through April 28, Buildings for Business and Government; May 22-Sept. 8, Picasso, his most important exhibition in this country since 1939.

**Museum of Fine Arts, Boston** . . . Through April 30, Print exhibitions: The Seasons; Northern Renaissance Prints—15th and 16th centuries; Recent Print Acquisitions.

**New York Public Library** . . . Through April 30, The Animal in Prints, covering six centuries.

**Art Institute of Chicago** . . . Indefinite schedule, Mohican Murals and Ancient Peruvian Art; permanent, 67 American and European miniature rooms; Indefinite schedule: 18th & 19th century color plate illustrations, 3 centuries of Spanish prints, leather capes and colonial textiles, ceramics.



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## ART DIRECTORS AGREE—

Lettering inc has the finest collection  
of hand lettered styles available for  
heading design. For the latest styles —  
*Ask for Lettering inc New Style Releases*

 **lettering** **INC**  
*Designers and Producers of Quality Lettered Headings*

Art Direction / The Magazine of Creative Advertising / April 1957

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**DETROIT** - 100 Delaware  
**NEW YORK** - 119 West 57th Street  
**PHILADELPHIA** - 34 South 17th Street  
**TORONTO** - 220 Richmond Street West

# Now **4** BLACK DRAWING INKS for every graphic need

with the quality and performance only the name HIGGINS can assure!



**4415—HIGGINS  
AMERICAN  
INDIA INK**  
Waterproof  
Black

*The International  
Standard of  
Excellence. For  
general use.*

**4425—HIGGINS  
AMERICAN  
INDIA INK**  
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Black (Soluble)

*For fine line work  
and washes.  
Removable from  
plastic film by water.*

**4435—HIGGINS  
ACETATE INK**  
Waterproof  
Black

*For use on  
plastic film and  
water-repellent  
drafting surfaces.*

**4445—HIGGINS  
SUPER BLACK**  
Waterproof  
Drawing Ink

*An extra dense ink  
for art work with  
brush and pen.*

**HIGGINS INK CO., INC.** BROOKLYN, NEW YORK

## HIGGINS

You have used 4415  
and 4425, now ask your  
dealer for 4435 and 4445.

Made in the  
same tradition,  
they furnish  
a complete  
answer  
to modern  
graphic  
needs.



*The basic  
art  
medium  
Since  
1880*

## HANKSCRAFT AC ANIMATION sells more pens\*

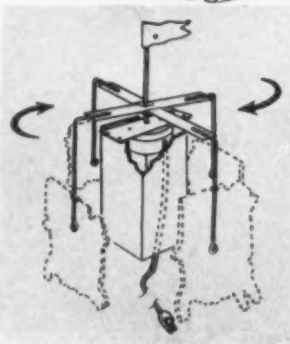
Now Hankschaft's new laboratory and supply facilities can solve your motor display problems efficiently and economically with AC or battery-operated motors.

Just send us a cutout dummy and rough sketch — we'll engineer the animation and equip it with the Hankschaft display motor most practical for your requirements.

*\*Display designed and produced  
by Niagara Lithograph Company*



**Let Hankschaft Engineer the Animation!**



Four moving pieces, each carrying merchandise, revolve around center of display. Carousel animated by 6 RPM synchronous AC motor. Action uses special bracket wireforms attached to the motor drive shaft at right angles by wing nut.

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Sales Offices in these principal cities:  
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• NEW YORK • DALLAS • TORONTO (Ontario)  
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Reedsburg, Wisconsin, Dept. AD 4

Please send me **FREE** manual on Hankschaft  
Battery-operated Display Motors.

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Company.....  
Address.....  
City..... Zone..... State.....

Advance  
Showing



**THE HEADLINERS INC**  
PHOTOPROCESS LETTERING

**"CATALINA"**

ROMAN and *ITALIC*

CATALINA  
CATALINA  
CATALINA  
CATALINA  
CATALINA  
CATALINA

In  
6 weights  
and  
4 widths!

**48**

refreshing new alphabets designed to meet  
today's demand for creative, modern gothics-

**WORLD'S FASTEST SELLING TRUCK TIRE**  
**BUILT WITH *TRIPLE-TOUGH* 3-T CORD!**

New **RIB HI-MILER**  
gives you features  
that you can't match  
for the money!

Only **\$19<sup>95</sup>**

**WHERE DOES  
SHE COME  
FROM ?**

*When bridging mountain gorges...*

**"CABLE  
CARRIERS"**

*...helped us to conquer Canada!*

| Fear and vengeance  
threaten to destroy  
a man's existence

THE **MIAMI**  
STORY

**HERE IS THE ONLY CAR**...that roars in a whisper!

The above alphabets are exclusive with

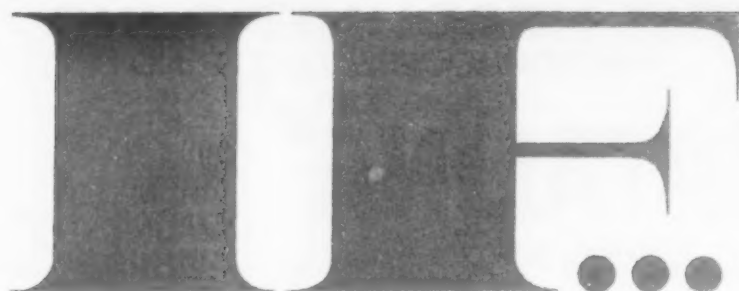
**THE HEADLINERS INC**

44 West 44th Street New York 36, N.Y. OX 7-4820

Write or phone FOR A COMPLETE SHOWING OF  
"CATALINA" AND OTHER AVAILABLE STYLES



ALL STYLES STILL ONLY \$2.50 PER WORD



you are interested in improving the appearance of your ads . . . making them easier to read...adding that "touch of distinction"

SPECIFY MONOTYPE

## BECAUSE...

- You will get a sharper, cleaner printing surface, because each letter is individually cast from the same mold.
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- Copy can be set 60 picas wide at *no extra cost*. Other systems cost you from 50% to 100% more for *all widths* over 30 picas.
- Corrections and author's alterations easily made without resetting a full line.
- Better fitting italics with Monotype . . . neither the roman nor the italic suffers any compromise in shape.
- You have hundreds of faces to choose from—there's a face to fit every job.

*When You Want Character In  
Your Copy Set It In Monotype!*

SPECIFY MONOTYPE



SPECIFY MONOTYPE

Type set in Monotype faces Bodoni and Stymie.

**LANSTON MONOTYPE COMPANY**

A Division of Lanston Industries Incorporated  
24th & Locust Streets, Philadelphia 1, Pa.

Gentlemen: Send me your kit of new Monotype faces.

NAME.....  
FIRM.....  
ADDRESS.....  
CITY..... STATE.....

## TOSCA STUDIOS

*Art and Photography*

41 E. 42nd St., N. Y.

MU 7-2172

*5th Year of Fine, Fast Service!*

## business briefs

There are signs that all is not as rosy with our economy as the endless chain of econo-optimists would have us believe. In our own field we noted Colliers, Womans Home Companion, The American Magazine and others. In New York's retail department store arena such big and long established names as Loeser's, Wanamakers, McCreery's, Hearn's, Namm's have either shut down their escalators for good or moved to the greener suburbs. TV sets manufacturers are having layoffs while they work off inventory. The stock market has been wobbly.

How serious is all this? Will 1959 be 1929 after a 30-year cycle? We think not.

If Collier's folded, TV Guide showed what good management and sharp aiming at a market could do. If some old-line stores found the going rough, others have expanded with more and more branches, and former little discount houses have become retail giants.

Perhaps periods of relative recession still are an inherent part of our economy, but in the two decades since 1929 much cushioning has been built into the economy to help it ride out a recession.

Perhaps the greatest cause of concern at the moment is the increase in cost of living, an inflationary trend which has considerably accelerated in the past year. But even the 2.8 rise in the consumer price index since November 1955 isn't much of a runaway. It is only slightly above the average for the past nine years and is slight compared to the 8.2 leap from 1950 to 1951.

Sound, long-range encouraging attitudes are valid when you find personal savings at a record high (a purchasing power cushion should unemployment grow); record highs also listed for national income and disposable personal income after taxes, personal income, gross national product, and other indices of national economic health.

What's the outlook for advertising? As the economy continues to expand, so will advertising. A recession, if not too long nor too deep, may spur more advertising (may change its tone but add to its volume) as was the case in most recent recession a few years ago. The fact that people have the disposable income, and that much is going into savings, show buying power is there. It's up to sales power to keep this money in circulation.





*Photography by Jon Abbot*

Type C Print from 120 Kodacolor Negative

*The utility of the illustration is in the reproduction. Here is proof of the reproducibility of professional color prints made on Type C paper. Type C prints, further, have a degree of virtuosity, of color control, and of clarity and sharpness hitherto unknown. This exciting medium promises to lead to a new era of advertising and editorial photography, extending the talents of photographers and art directors alike.*

**EASTMAN KODAK COMPANY • Rochester 4, N. Y.**

E



Art Dir

# Chenault Associates

**SPECIALIST ARNE PETERSON:**—Has devoted a large part of his professional life to automotive art. Being a meticulous, thorough and exacting worker qualifies Arne in this highly specialized field. If your problem is automotive art, still life, whether it be food or a mechanical subject, call or write us for a portfolio of Arne's work.



Oldsmobile Super 88 Holiday Sedan



Cadillac Eldorado Brougham

Chevrolet Bel Air Sport Sedan

NUMBER **2** OF A SERIES



Chenault Associates, Inc.

AMSTER YARD • 211 EAST 49 STREET • NEW YORK 17, N. Y. • PLAZA 1-0095  
CONTACT DON BENDER, GEORGE KAFTAN, STACY MATHAS, ED VELEBER

# NOW RAPID FILM LETTERING TO ANY SIZE YOU WANT

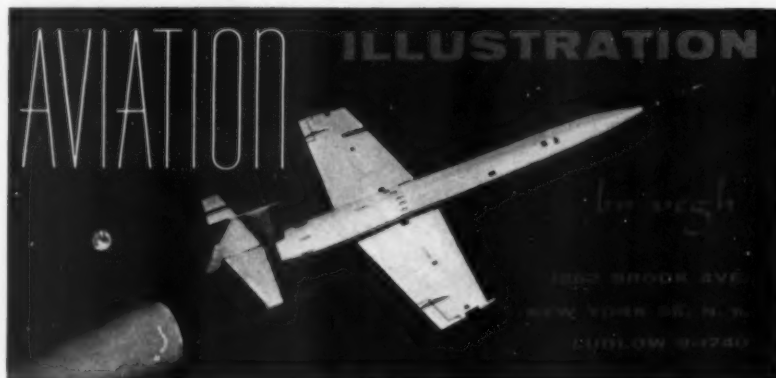
**Reduced or Enlarged... Positive or Negative  
Still only \$1.00 a word!**

With our newest equipment, Rapid Film-Lettering gives you a choice of lettering styles in *exactly* the sizes you need for your layouts or mechanicals, eliminating the usual delays and expense of stats.

No minimum. Round-the-clock service. Call or write for your **FREE** Lettering Styles Index today.



**RAPID TYPOGRAPHERS INC.**  
305 EAST 46th STREET, N. Y. 17 • MU 8-2445



## letters

### Consultant ADs

(January *Art Direction* contained an article on the consultant AD, particularly how he operates on the West Coast. Reader Robert Shaffer Kerr, of Beaver, Penna., writes author George Boyer for more information on the subject. Following are Mr. Kerr's letter and Mr. Boyer's reply. Mr. Boyer is familiar with practices on both coasts, having freelanced in New York after graduating Pratt Institute. Among other major positions he has held, he was for 12 years general AD with Standard Brands in New York. After the war he worked with West Coast agencies and then opened his own business, "The Boyers", in Pasadena.)

Dear Mr. Boyer:

I was very interested in your article in the January issue of *Art Direction* (Consultant AD's). I should like to ask you a few questions concerning Consultant Art Directing. You covered a quick digest of what the Consultant's were doing to fill the gap in California, but I should like some answers that pertain to my particular situation.

(Following some personal data, Mr. Kerr asks:)

1. You suggest an hourly rate for services. Does this rate take into consideration travel time when contacting printers, artists for finished art and other non-art production details that are nevertheless necessary to the production of the completed piece? What do the consultants that you are familiar with charge?
2. What type of services should be included in order to cover the client, yet not weigh the consultant with details that may limit his effectiveness? What does your experience seem to indicate?
3. Are there any particular pit-falls that should be avoided or any suggestions about establishing a consulting service that are not found in other types of free-lance work?

Robert Shaffer Kerr

Dear Mr. Kerr:

Your interesting letter, forwarded to me by A/D MAGAZINE, opens up many areas for discussion, but I have arbitrarily limited myself in answering your questions to the operational factors involved in Consultant Art Direction—taking it for granted that it is





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(matte or glossy)  
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for busy layout men,  
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Albert Dorne

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THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

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# Which One Gets the Reader?

## The Mountains in Labor

The Mountains were said to be in labor, and uttered most dreadful groans. People came together far and near to see what birth would be produced; and, after they waited a considerable time in expectation, out crept a Mouse.

(From Aesop's Fables)

## The Mountains in Labor

The Mountains were said to be in labor, and uttered most dreadful groans.

People came together far and near to see what birth would be produced; and, after they waited a considerable time in expectation, out crept a Mouse.

(From Aesop's Fables)

**P**roduction, Sales and Advertising work together mightily. Why run the risk of turning out a mouse because of "mousy" advertising? Members of the ATA have the Creative Approach to typography. They give your sales message the good setting it deserves. Call them in. It costs no more to set it right. Remember, the more readers, the more action.

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### Letters

(continued)

understood that the more training, experience and ability you have, the more you will be worth to your clients. Indeed, not until one has training, ability and experience to act in turn as contact man, plans adviser, creative department, art director and production manager (as well as office manager!) is he ready to guide his client's thinking through those areas of advertising with which so many clients are unfamiliar. Furthermore, unless he has such seasoning, he may well lack the ability to tie these various fields into one paying package.

*The hourly rate: what does it include?*

First off, we have just so many hours in a day in which to earn our money. No matter what we are doing during working hours, it's all part of the business day and has to be charged for somewhere. All work directly chargeable to a job is considered as hourly production and is graded into three price levels: Low (flapping, paste-ups etc.) Medium (type specification etc.) High (creative-planning, finished art, copy etc.) These rates are set necessarily in line with local prices and they have to contain (just as the rest of the local rates have to) allowance for overhead as well as profit. Your overhead will of course include the TIME you spend on ordering supplies checking your books and so on, as well as the actual cash spent or the more easily recognized items of overhead, such as rent, phone and supplies. This slippery item of non-productive time is often overlooked in figuring an hourly rate.

One way we keep this item down is by refusing to do speculative work which would add an overhead burden to our regular customers' orders and force our rates up.

Another way of controlling non-productive time is by accurate record keeping, backed up by carefully worked out time sheets, production, order and billing-analysis sheets. I dislike record keeping as much as the next man, and I realize that you can bog yourself down in records that are too complicated; but well developed office forms can save you not only innumerable headaches but hours of time. And let me say here that, just as you lose money when you use a \$10 an hour man to do a \$3 an hour job—so also do you lose money as well as time when, for instance, your client's orders to you or your orders to suppliers aren't complete and specific—the first time out!

Also, years of experience have proven

(continued from page 93)

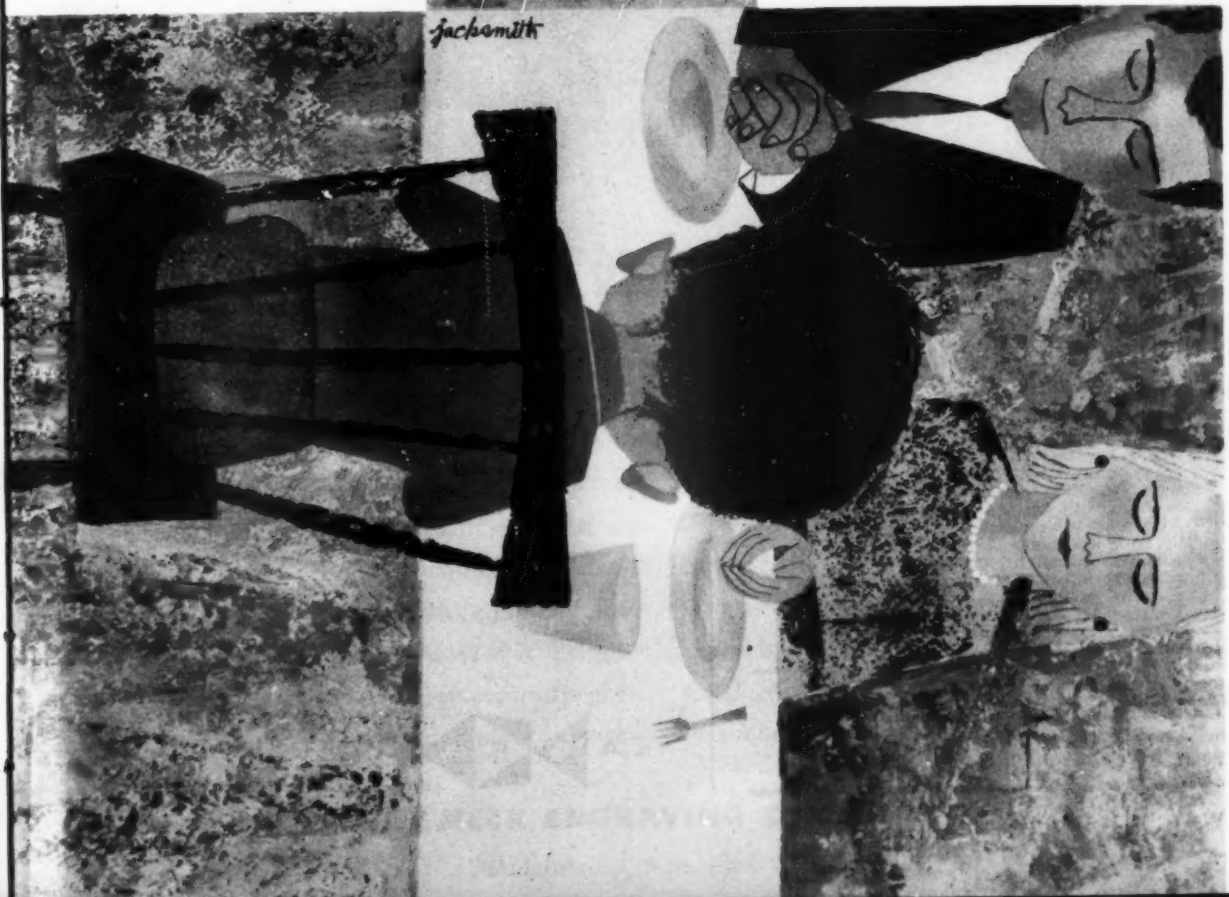




*Courtesy of Miller Brewing Company*

## C II

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 illustrator    jack smith  
 milwaukee    1000 empire building, broadway 1-7420  
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# WHAT IT TAKES TO BE AN *Airbrush Artist*

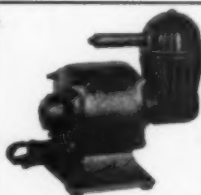


1



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You'll need a length of hose with couplings, PAASCHE number A 1/2"-6", and a PAASCHE MT moisture trap. \$6.94.

4

to

9

PAASCHE easel-drawing boards can be used in either horizontal or vertical position. A beginner's airbrush instruction book accompanies every PAASCHE airbrush or send 50¢. Other books available are: "How to Paint with Air" by Knaus, \$3.75; "The Airbrush Technique of Photo Retouching" by King and Slade, \$9.50; "The Complete Airbrush Book" by Maurello, \$7.95. For complete information on these and other Paasche products for artists request the Paasche Art Equipment Catalog from your nearest art supply dealer or write:

**PAASCHE Airbrush Company**

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artist ALFA associates

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Everything for the artist including:  
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## THERE'S A DIFFERENCE

*between a good color film*

*for theater showing*

*and one that meets*

*requirements of color TV*


(Another in a series of reports on developments in color TV, based on a course in commercial color TV run by N. W. Ayer for its personnel. Donald S. Hillman, Ayer producer and supervisor of TV color production, directed the course. The following data is based on a talk by Albert Hecht, vice president of the National Television Film Council.)

TV color film is primarily 35 mm. Use of small (16 mm or 8 mm) film limits you in the special effects and illusions you try to create. TV can make good use of either Eastman film or Technicolor. The latter is a beautiful process but takes too long to process and to get corrected prints. Consequently Eastman film is most commonly used.

At least 10 weeks should be allowed for the production of a color film commercial with no optical effects. Another five or six weeks is required to put in the opticals.

Problems the TV film producer faces that don't confront the movie producer include the color matching of product colors, packages, logotypes. The TV film also combines live action and animation in many cases, and it is necessary to use different techniques to compensate for the colors of each.

In TV, pancake mix for makeup is a dangerous live color. Panstick is preferred. In fact, contrary to the heavy



"You should go to a pear-tree  
for pears, not to an elm".  
Publilius Syrus  
(Circa 42 B.C.)

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For Progressive's selection of type is so large . . . its craftsmanship and quality so outstanding . . . its services so varied . . . that orders come from as far as Hawaii!

When you want repros or negative or positive prints set by machine, hand or Fotosetter . . . acetates . . . Transhadow . . . Typotional prints . . . or repro-quality stats or Color Stats, call your nearest Progressive office, or mail the job to Progressive in Philadelphia.

Meanwhile write for Booklet AD-5. It describes the complete services of our three-company team under one-company management.

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#### HANSON ELECTROTYPE COMPANY

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#### PROGRESSIVE COMPOSITION COMPANY

9th & Sansom Sts., Phila. 7, Walnut 2-2711



### there's a difference

(continued)

makeup trend in early TV days, less makeup is used today and men require very little.

The bright, vivid colors of a movie film would usually reproduce poorly on TV. The same effect can be put on the TV receiver but to do so a toned down film is transmitted.

TV filmers must also pay more attention to the color relationship between people and their adjacent backgrounds or props. And many colors must be underplayed. A red effect, for example, is produced with pinkish red.

Animated film has a pre-control that doesn't exist in live action filming. Colors that work best on TV can be used. But, again unlike the movie film, the TV film has to work not only in color but in b/w as well. Right now more people by far see the b/w than the color version.

Recently, for example, a man's library scene was prepared with pink walls. This would reproduce red in color TV and would have good value for b/w purposes. The client screened the test transmission and thought the set looked awful in color. Result: walls were repainted darker. The color transmission was improved, but the b/w version was too dark and lost much of its appeal. The problem here is economic as well as technical. Two different sets would be too costly. Since an ideal set could not be made to meet both requirements, which should be favored? After all, 97% of the audience saw the b/w version!

TV color films often are shown only in b/w, and for this purpose panchromatic fine grain b/w prints are made. To be sure they will be satisfactory before making a full film print, it is advisable to make a set of b/w stills at selected spots.

Some producers dual shoot for b/w and color. This is considered too costly by others who prefer to make a fine grain b/w print from one of the three films in the color film, usually from the green.

Dual shooting, on the other hand, is not too costly in color animation. ●

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.

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## production bulletin

*new types, films,  
packaging techniques  
and colors on the market*

**INTERTYPE SIZES:** New showings of the following faces are available from Intertype Corp., 360 Furman St., Brooklyn, N. Y.: 12 pt. Gothic 32 with 31; 18 News Gothic with bold; 14 Futura Extrabold Condensed with oblique.

**FILMOTYPE REVERSES:** New sensitized paper for faster, sharper, cheaper reversing, called Reversing B, has been developed by Filmotype Corp., 7500 McCormick Blvd., Skokie, Ill.

**FORCING COLOR FILM:** In its newsletter, "Color Data News", processor Kurshan & Lang advises photographers "Never expose for forced processing of Ektachrome or Anscochrome emulsions unless absolutely necessary. The manufacturer's nominal rating will always yield the best color fidelity and quality . . . when you must push, don't push any more than you really need to. Both Ektachrome and Anscochrome can be pushed in half-stop steps. Never push a stop when a half-stop will do the job." K&L also advises photographers sending films in for processing to specify when other than normal exposure speed rating is used and to give filter data, otherwise films will get normal processing.

**LESS PACKAGING COMPONENTS:** Revolutionary new packages which cut per-unit costs by eliminating overwraps, inner linings and other packaging components is seen as one of the major packaging developments for 1957 by Leonard Dalsemer, executive vice president of Lord Baltimore Press. This development, plus increased packaging mechanization, he says, will enable manufacturers

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WHILE MOST ART DIRECTORS THINK OF THE BETTMANN ARCHIVE AS A UNIQUE SOURCE OF PHOTOGRAPHS ON EVERY IMAGINABLE SUBJECT, NOT ALL ARE AWARE OF HOW QUICKLY IT CAN SERVE THEM. METHODICAL CROSS-INDEXING OF A MILLION PHOTOGRAPHS IN TEN THOUSAND CATEGORIES MEANS THAT ONE OR A SERIES OF PHOTOGRAPHS ON ANY SUBJECT CAN BE MADE AVAILABLE TO YOU ON A MOMENT'S NOTICE. YOU CAN KEEP THEM FOR 30 DAYS' APPROVAL. ALL PRINTS ARE CAPTIONED WITH TRADITIONAL BETTMANN AUTHENTICITY. REPRODUCTION RATES ARE SCALED TO MAKE USE OF BETTMANN PRINTS PRACTICAL IN ANY MEDIUM. CALL OR WIRE IF YOU HAVE A DEADLINE—VISIT US IF YOU HAVE TIME. ASK FOR FREE SUBJECT INDEX

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**production bulletin**

(continued)

to build packages selling power through use of full-color magazine-quality printing, yet hold per unit costs in line. L-B-P will bring out, for the first time, a brilliantly printed, moisture-vapor resistant carton without an overwrap and a breakfast food carton without a wax-paper liner.

**FLAME-RESISTANT FLOCK ADHESIVE:** New Flock-Grip for display and decorative uses adheres to cotton, wood, synthetic fibers, plastic, glass, plaster and a wide variety of surfaces. It is flame-resistant, can be thinned with water yet is water-resistant when dry. Adhesive Products Corp., 1660 Boone Ave., New York 60, N. Y.

**LAWTER'S COLORS MINIMIZE PASTE EFFECT:** The Lawter Chemicals, Inc. new line of Bold daylight fluorescent screen process colors is said to have been formulated to minimize the effect of excess paste left to dry on front of sheets after they have been positioned. The excess paste effects affects normal brilliance of daylight fluorescent colors so that they tend to fail before the end of posting. A common problem is how to prevent the crawling or cracking of non-fluorescent colors when they are overlapped over daylight fluorescent colors, the company maintains. The cracking is caused by action of solvents in the underlying fluorescent colors. Bold B-4700 Series Quick Dry Daylight Fluorescent Colors do not show this effect, Lawter states. An illustrated, silk screened color card brochure containing swatches is available from Lawter Chemicals, Inc., 3550 Touhy Ave., Chicago 45, Ill.



**PRODUCTS FOR YOUR  
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**"STORYBOARD" PAD**

The pad that has big 5 x 7 video panels that enable you to make man-sized TV visuals. Perforated video and audio segments on gray background.

No. 72C—Pad Size 14 x 17" (30 Sheets—4 Segments on Sheet) 2.50

No. 72 E—Pocket Size 8 1/2 x 8 1/4" (30 Sheets—1 Segment on Sheet)

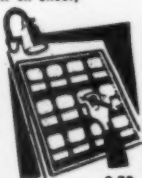


**Tomkins TELEPAD**

Most popular TV visual pad with 2 1/2 x 4" video and audio panels on gray background. Each panel perforated.

No. 72A—18 x 24" (30 Sheets—12 panels on Sheet) 3.50

No. 72B—Pocket Size 8 x 18" (75 Sheets—4 panels on Sheet) 2.00



**VIDEO PAPER**

Sensational new paper for TV artists. Makes an ordinary pencil line vivid and colors just pop! Write for sample.

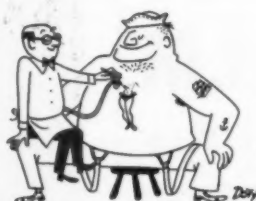
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## production bulletin

(continued)

**VARI-TYPER ADDS LINOMATIC DEVICE:** A new Vari-Typer, Model 160, features a Linomatic leading device which automatically inserts spaces between lines, from 0 to 18 points. A dial selector calibrated in half-point graduations meets exacting typographic requirements. A reverse action mechanism permits feedback of paper to desired position with accuracy. A new pointer indicates precise alignment points for greater accuracy in preparing copy for office forms, justified margins. A signal light and bell aid operator in justifying right hand margins.

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**NEW 4-WAY COLOR TEST PRESS:** Vandercook & Sons, Inc. of Chicago have scheduled deliveries of this new 4-color test press to begin early this year. The larger, more automatically operated high speed press is the Vandercook 30-26 Double 4-Color. It will print two sets of 4-color plates up to 13½x25 inches or one set up to 29x25½ inches. It embodies new features to improve quality by giving closer control of inking and impression, and is said to speed up proving operation without extra effort by operator.

**COLOR TRANSPARENCY B/W SCREENPRINT:** This appetizing turkey helped sell more of his (or her) relatives at A&P when readers saw him in the ads. The picture was shot from a color transparency directly into a b/w screen print, fully color corrected, through the use of a new camera helping to facilitate service at Scott Screen Prints, Inc., 71 W. 47 St., New York 36.

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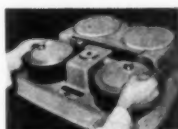
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## what's new

**HIGGINS WATERPROOF INKS:** Higgins Ink Co. has added two new waterproof black drawing inks. Soluble Black India Ink has been reformularized. Now called Non-Waterproof Black. The two new products: Higgins Acetate Ink, for use on dull or prepared side of acetate sheets, other nonabsorbent surfaces, also for use on water-repellent tracing cloths and sensitized and developed papers and cloths. Super Black Waterproof Drawing Ink is designed to be used with brush and pen. The Super Black is of high intensity, useful to cartoonists, illustrators, for high surface, bristol board.

**NEW TRANSPARENCY ILLUMINATOR:** Idealite, said to be the world's thinnest transparency illuminator, has a 10x10-inch luminous surface that is heatless, even, and color balanced. Two inches thick, weighs less than three pounds, was exhibited first time at International Photographic Exposition in Washington, in March. New principle of double optical reflection, developed by Roger de Montebello. Idealite, available through distributors, manufactured by Ideax Illuminator Co., Inc., 480 Lexington Ave., New York 17.

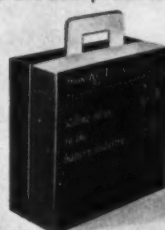
**CELLO-TAK ADDS 35 PATTERNS:** Shading effects can be applied to art in a few minutes with use of 35 new shading film patterns now offered by Cello-Tak Lettering Corp. All the films give uniform dot. Shading film sheets are supplied on micro-thin, nonglare, matte finish with pressure sensitive adhesive backing. Range of screen tints from 30 to 85 line, tones from 15 to 60 percent. New catalog, free, illustrate these. Write Cello-Tak, 131 W. 45 St., New York 36.

**WESTCOTT & THOMSON'S PHOTOFACES:** Book by W&T, Philadelphia and New York, explains phototypography, has compendium of type faces available in sizes from six to 144 points and larger. Left-hand pages have showings in white on black background. Right-hand pages are white, have black type samples of different point sizes. Eighteen faces shown. Further information from Westcott & Thomson, Inc., 60 E. 42 St., New York 17, MU 2-1628.

**PUSHBUTTON PEN:** The new Rule-O-Matic, a "cartridge fed" ruling pen, automatically fills itself with pushbutton action. Guaranteed for life, the pen has stainless steel nibs, and cartridges which carry 55,000 inches of ruled lines, of government approved quick drying India ink.



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## LA local winners in stamp design

Los Angeles club chose as their local winners in the US Air Force stamp contest Joe Henninger (left) first place; Milton Feldman (not shown) second place; and Ralph VanEvery, (second from right) third place. George Rappaport, club president, at far right, holds scroll he accepted for Feldman, who was absent from ceremony. Colonel James T. Holley, chief of Air Force Recruiting in Los Angeles, second from left, presented the awards.

## Montreal show deadline April 22

Closing date for first entries for the Sixth Annual Show to be held by Montreal club is April 22. Acceptance notices will be mailed May 10 and accepted entries must be returned by May 27. The ex-

hibition opens June 25 in the Montreal Museum of Fine Art and will be on view until July 14. Preview of the exhibition, a cocktail party at the Ritz Carleton hotel and the awards dinner, to be held at the Ritz Carleton, all will be on June 25. A prospectus giving all particulars on categories, classifications and conditions plus instructions for matting or framing accepted pieces will be mailed upon request from Dick Hersey, Art Director, Weekend Magazine, 231 St. James St., W., Montreal, Que., Canada. Stickers to be affixed to the back of each entry will also be included.

## Atlanta plans show for September

Atlanta club's annual show will be held Sept. 6 through Sept. 22 at the Atlanta Art Association's Great Gallery. An awards dinner will be given Sept. 6.

Internationally known illustrators and designers will judge the show, it was announced. An early deadline of June 1 has been set for submissions to the show. The early deadline date is planned to allow time for an extensive installation to be designed and built which will include illustrated literature about the show.

## Pittsburgh club promotes local artists

Pittsburgh ADs are promoting agencies' use of hometown artists through a

monthly art review meeting which selects outstanding pieces. Judges select one picture a month and an executive mailing is prepared to be sent with reprints of the picture. In the mailing: a brief history of the artist, full credits for all concerned — advertiser, artist, AD — and the seal of the local society. All advertising executives receive the mailing, and, the club hopes, will in return give more assignments to hometown talent.



## Memphis club elects new officers

Officers of the new NSAD 32-member Memphis club concentrate on model Mary Ann Vickrey. The club's new president, Fred Price, is at easel second from right. Left to right seated, are: Van Hallman, treasurer; Wilbur Mims, director. Standing in back: Leonard Crook, director; Kathryn Huckaba, secretary; on floor Bud Gardner, vice president; Charles



Cantrell, director, far right, next to president Price.

The Memphis club, organized in March 1956 with 19 members, was until the official NSAD March elections, officered by Charles Cantrell, president; Fred Price, vice president; Ed Bailey, treasurer; Kathryn Huckaba, secretary; and directors Carlos Gordon, Leonard Crook and Wilbur Mims. The club's first art show was held last October in conjunction with the local Advertising Club.

At the March installation meeting, the club celebrated its affiliation with NSAD by showing the touring New York club's 35th show.



#### New York show judges at work

A group of judges for the 36th Annual National Exhibition of Advertising and Editorial Art and Design, sponsored by the New York Art Directors club, here examine some of the record 13,000 entries. Arnold Roston, chairman of the exhibition committee, announced the show has been extended to two weeks, beginning May 27 at the Waldorf Astoria. It will run concurrently with the 1957 Visual Communications Conference. Roston noted that this year's 13,000 entries, which topped last year's total of 11,388, mean the exhibit has gained in national recognition and stature. A complete report of all exhibit awards, including reproduction of winning art and appropriate credits, will be carried in the May issue of Art Direction.

Print judges for the exhibition include: Milton Ackoff, Grey Advertising; Dr. M. F. Agha, consulting AD; Gordon C. Aymar, consulting AD; Earl H. Bean, Holland, McKenzie & Barta (Boston); Robert H. Blattner, Reader's Digest; Alexy Brodovitch, Harper's Bazaar; Bernard Brussel-Smith, designer and artist; William H. Buckley, Benton & Bowles; Don Calhoun, McCann-Erickson; George Campbell, John C. Dowd Co. (Boston); Herman A. Davis, Dowd, Redfield & Johnstone; Wallace W. Elton, J. Walter Thompson Co.; Frank

Eltonhead, TV Guide; Gene Federico, Douglas D. Simon Advertising; James K. Fogleman, CIBA Pharmaceutical Products; Ray Freiman, Random House; Neil Fujita, Columbia Records; Robert Gage, Doyle Dane Bernbach; George Giusti, designer and artist; Walter Glenn, Young & Rubicam; William Golden, Columbia Broadcasting System; Juke Goodman, consulting AD; Charles Gruen, consulting AD; Nelson Gruppo, AD & photographer; Arthur Hawkins, consulting AD; Budd Hemmick, Kenyon & Eckhardt; Walter Howe, R. R. Donnelley & Sons—Lakeside Press (Chicago); Allen Hurlburt, Look Magazine; Art Kane, Irving Serwer Agency; Paul G. Lawler, E. R. Squibb & Sons; Herbert Matter, photographer and designer; Anthony T. Mazzola, Town and Country magazine; Irving Miller, Columbia Broadcasting System—radio; Ralph H. Seberhagen, Benton & Bowles; Rollin C. Smith, Ogilvy, Benson & Mather; Otto Storch, McCall's Magazine; Bradbury Thompson, Mademoiselle; Roy W. Tillotson, Union Carbide & Carbon Corp.; Charles W. Tudor, Time, Inc.; Elwood Whitney, Foote, Cone & Belding; Kirk Wilkinson, Woman's Day; Edmund Witalis, Dancer-Fitzgerald-Sample.



#### Cincinnati club elects Sam Lipson

Sam W. Lipson, head of Sam W. Lipson and Associates, here receives his gavel from Robert T. Hayes, (left) retiring president. Hayes is AD of Ralph H. Jones Advertising Agency. Installation ceremony was held March 5. Other newly elected officers are Philip R. Goyert, AD at Farson Huff & Northlich, vice president; Frank H. Bertke, of the Henry C. Wilder Studio, secretary; and Alex Schmitt, partner in Schmitt, Moffett and Gehring, treasurer. Stephen Biggs, art editor of Holiday Magazine, was guest speaker at the installation dinner meeting.

#### Denver club inaugurates mountain states show

The Denver AD club, new NSAD member, inaugurated the first "Rocky Mountain Empire" commercial art show when the club's First Annual Exhibition of Advertising and Editorial Art opened at the Transportation Building in Denver March 8. In all, 14 mountain and plains states were represented. Winning entries chosen from the 2000 pieces received will be published in a hard-bound book. The Denver club, organized a year ago, has 50 members, 30 of them agency or industrial art directors. President is Bill Mooney, AD for Coors Beer, Golden, Colo.

### chapter clips

**Atlanta:** AD members taking part in Career Day programs: Marshall Lane, Dick Brunell and Harold Brooks . . . Club recently toured and lunched at the Atlanta Envelope plant—invited by Dave Goldwasser . . . Club president Timothy Galfas was represented in the International Photographic show in Washington . . . President Galfas presented awards to present and past AD of the Year local nominees: Dick Brunell, Marshall Lane and Jim Battle . . . Bill Childs, who won honorable mention on the national Air Force stamp contest, also received an award.

**Chicago:** Bert Ray was persuaded by Orville Sheldon to show color slides taken on recent trip through Italy . . . Also gave his observations on contemporary European design trends as seen in International Art Show in Venice.

**Los Angeles:** Walter O'Keefe, the radio-tv personality, played master of ceremonies for the 12th Annual Awards Dinner Dance held at the Beverly-Hilton . . . Another entertainment figure present was Stan Freberg.

**Montreal:** Dick Hersey reported on "The Exhibition" at a recent meeting . . . Three films the club members viewed: Primitive Painters of Charlevoix, African Sculpture, Cathedral of Chartres.

**Philadelphia:** Club members now covered with disability insurance by Washington National Insurance Co. of Evanston, Ill. Includes a major medical plan for families . . . At recent meeting: Leo Lionni, AD at Fortune magazine, showed and commented on pictures of India he took last fall. These were to be part of a Fortune article on India to appear in

May . . . Fred Clark presented Lionni with the AD Club Medal of Achievement.

### United Artists art scholarship

A \$1000 annual scholarship for a junior student at the Pratt Institute in Brooklyn has been endowed by United Artists, the first long-range art educational project ever sponsored by a major motion picture company. The scholarship was given to stimulate the development of new advertising art talent and to "foster fresh concepts of film and illustration and layout." The UA-Pratt program also includes bi-monthly prize competitions for students, based on their art interpretations of forthcoming releases. The drawings may be used or adapted for actual newspaper or magazine ads. Each winner will receive \$100 and if the art is used or adapted, additional payment will be made at prevailing professional rates.

The scholarship awards will be made by Pratt Staff members and UA representatives. Judges of the bi-monthly competition include Khosrov Ajootian, dean of the Pratt Art School; Joseph Gould, UA advertising manager; Otto Luther, art director of the Monroe Greenthal Agency; and John Groth, Pratt illustration class instructor.



**Ralph Breeding new vp at JWT** Ralph Breeding, head of the art department in J. Walter Thompson Company's Detroit office, has been elected a vice president. Breeding, the second president of the Art Directors Club of Detroit, had served as AD in several agencies and studios before joining the Thompson Detroit office as chief AD in 1945.

### Indiana ADs organize club

A new Indiana Art Directors Club has been organized with statewide membership. A special meeting scheduled for April 12 was to be addressed by Arthur Hawkins, a consulting AD and member of the New York AD club. He was formerly secretary-treasurer of the National Society of Art Directors. Indiana club members will submit designs for their club letterhead and insignia for Hawkins to judge.

### Packaging's first research conference

The industrial design and package planning firm of Lippincott and Margulies, New York, will sponsor the packaging industry's first research and testing conference May 22 at the Hotel Plaza, New York. Nearly 500 marketing executives are expected at the meeting. Michael Helfgott, director of research at Ogilvy, Benson and Mather, will act as chairman. The session will last two



### Color Sells carpet

New campaign for Wunda Weve Carpet plugs new custom color dye service with ads highlighting color in design, art and copy. Two examples here are typical of unusual treatments given by AD Salvatore Lodico of Monroe F. Dreher. The double spread ad, appearing in April House Beautiful, dramatizes advertiser's service by superimposing color spectrum over carpeting which serves as highlighted background for Ceil Chapman-gowned model Evelyn Tripp. Headline in white over art sells carpet color service. Key to campaign is use of rolled edge of carpeting carrying logo in color type and also listing carpeting qualities.

The parrot ad, to appear in home furnishings magazines, has full color shot of parrot on gold perch against white carpet. Three-spot treatment of product qualities uses b/w halftones. Photographer: Marty Bauman. Copy: Leonore Buehler and F. Dickson Layton. Jerald H. Melum is account executive.



days. Topics to be explored include the application of motivational and behavioral research to packaging, symbolic communication in packaging, and the role of the brand mark.

Experts from academic, marketing research, agency and management groups will act as panel leaders. Lippincott and Margulies announced results of the two-day meeting would help management measure the impact of the package in the mass market.



#### Unusual color effects for Container ad

AD Walter Reinsel of N. W. Ayer

& Son designed this page, including typography, for client Container Corp.'s series on Great Ideas of Western Man. Artists Don Madden and Seymour Mednick perforated cardboard to form design and placed colored strips of acetate over the openings. Illuminated from the back, the art was then photographed, achieving this unusual and highly dramatic effect. Typeface, Venus Medium Extended, was set in N. W. Ayer type shop and stripped into plates by engraver Beck. Quotations and copy supervised by Boris Todrin.

#### AIGA plans magazine clinic

Experimental magazine portfolios will be shown at the April 24 meeting of the Magazine clinic of the American Institute of Graphic Arts. This, the second such exhibition, will be held at 7:30 p.m., at the Willkie Memorial Building, Freedom House, 20 W. 40 St. Admission is \$1 for AIGA members, \$1.50 for nonmembers. For reservations, tele-

phone MUrray Hill 3-3568. Work will be hung for viewing.

Slides and films will be shown with commentary. To be included in the show will be work by artist Pat Wartik, designers Rudolph de Harak and Bill Meek, and photographers John Brooks, Richard Jefferey and Gita Lenz.



#### Carl Behl new vp at Pitt Studios

Carl W. Behl, with Pitt Studios since 1942 and manager of the Cleveland office of the Pittsburgh and Cleveland firm for seven years, has been appointed executive vice president. He is active in the Art Directors Club of Cleveland, the Cleveland Advertising Club, and the Cleveland Athletic Club. Founded in 1919, Pitt is one of the largest advertising art suppliers between New York and Chicago, with a staff of more than 60 artists.

#### Modern museum plans French film show

"The French Film, 1874-1956," the largest commemorative film show ever held in this country, will be at the Museum of Modern Art, beginning in April. The French Film Office will co-sponsor the show with the museum. Henri Langlois, curator of the government-financed Cinémathèque Française, and Iris Barry, former director of the museum's film library and now resident in France, prepared the show for two years before its scheduled opening. In the show will be productions by painters, photographers and writers, and animated cartoons. Langlois has written a major survey of the French Film, based on the show which will be published jointly by the museum and the French Film Office.

Special screenings will last five months, ending Labor Day, and will require showings at 1:30 weekends in addition to the regular daily shows at 3 and 5:30 pm.

#### New color film on integrated magazine

The full story of "the only completely integrated magazine publishing company in the world" is told by a new color motion picture released by Curtis Publishing. Film covers forestry work, papermaking, editorial objectives and planning, manufacturing production and distribution, and the importance of national magazine advertising.

#### "Christian Living" art workshop

The Catholic University of America will hold its annual art workshop June 14-25 in Washington with "Art for Christian Living" as the theme. Specialists from every field of general and religious art will staff the workshop. Sister Mary Joanne, S. N. D., director of the girls art department, Central Catholic High School, Toledo, Ohio, will direct the workshop. Six seminars will be held every afternoon and each day of the project a lecture will be offered on a different subject. Also included: demonstrations in various art processes, a picture clinic for evaluating paintings, a panel on How Important is Art for Christian Living.



#### Underwater photography available for advertising

Ed Scherck Studios, 6 E. 39 St., New York and Bruce Mozart,

Silver Springs, Fla. photographer and inventor of many pieces of submarine photographic equipment, are cooperating in a new service which will offer underwater photography to art directors. Silver Springs, used for years by Hollywood for the production of underwater sequences in motion pictures, is said to offer the finest location, experience and facilities for underwater photography.

Ed Scherck Studios, which has added motion photography to its advertising photography program, suggests the new services will prove valuable for accounts such as shrinkproof fabrics,



waterproof cosmetics and moistureproof packaging. Scherck and Mozart announce they can offer internationally famous underwater photographers, complete mazda, flash and strobe underwater studio lighting, a large selection of underwater camera equipment, a crystal clear 72-degree underwater studio environment, experienced underwater models, a photo-sub boat for dry underwater direction and shooting, and an extensive collection of diving equipment, boats, underwater props and set building facilities.



**Wild life + fashion** Peacock in right corner ties into copy block, (first word is proud). This use of birds and animals plus high fashion models will key new campaign for Lady Baltimore luggage, using about 19 four-color pages in fashion magazines. Other pages will use fox (clever you!) and owl (you're so smart) etc. Agency: Daniel & Charles. AD: Stewart Greens. Photography: Paul Weller. Copy: Joyce Ferry. Model: Mary Lou Russell.

#### New American Library seeks fresh talent

New American Library of World Literature announced illustrators and designers are being sought for cover art. Queries and samples will be welcomed. The company publishes Signet Books and Mentor Books, inexpensive paperback books including fiction, nonfiction, poetry and plays. Majority of the titles are reprints. Additional details from Hilda Livingston Lindley, New American Library, 501 Madison Ave., New York 22.



**Shoeful of Spring** This Stilettoe black patent pump contains a soft green-yellow scene of a spring countryside, suggesting the fashion for the coming season. Shoe, here leather molded over clay form, has photograph fitted inside throat. Real shoe's ribbon is used to trim. This page duotone heightens design interest by use of three blacks—solid black and highlights in shoe, black tint for background, striped effect of grosgrain ribbon. The copy is in white except for top two lines, "Stilettoe," "Spring's counterpoint," in the yellow-green of photograph. Mademoiselle Shoes campaign for Stilettoe has been using this page design of little copy beneath centered front length of shoe. Agency: Irving Serwer. AD: Richard Gertner. Photographer: Ray Jacobs.

#### Chaite-Porter Motion Pictures formed by Al Chaite, Ralph Porter

A new organization to produce films for television, documentaries, industrial firms, tv commercials, and other purposes, has been formed by Alexander Chaite of Chaite Studios and Ralph Porter, independent motion picture producer-director-editor-writer. They announced Chaite-Porter Motion Pictures can offer a centralized service for film work of all kinds since all artwork and filming can be handled by Chaite and Chaite-Porter staffs. The new operation is headquartered at 35 W. 56 St., home of Alexander E. Chaite Studios, Inc., PL 7-3131. Chaite is chairman of the board, Porter is president of the new firm.

Porter edited Bowling Time series, now on tv; produced Billion Dollar

Dish, an industrial film for Can Manufacturers Institute; produced Varsity USA, the first location musical series on tv; produced a color film for Pennsylvania Roadside Council, which features New York City Commissioner Robert Moses; and has directed, edited, written and produced many other films.

An expansion program at Chaite Studios has added new AD Fred Widlicka, formerly of Benton & Bowles. Others recently added to the 70-man staff at Chaite: AD Merrill Reed, and illustrators Jerry Harden, Dan Neiser and June Reynard.



#### Mosaic of Scots hero used for Scotch

This four-color mosaic-like painting of Robert the Bruce at the Battle of Bannockburn was used to open a new campaign for Chivas Regal Scotch whiskey. The campaign will use work from a group of leading contemporary artists who will interpret Chivas Regal's symbol, Robert The Bruce. Previous campaign used a series of illustrations of castle interiors. Agency: Lynn Baker. AD: Ambrose Kennedy. Artist: Phil Hays. Copy: Ernest Kosting.

#### TV commercials survey published

The 1956 Survey of TV Film Commercials has been published by Ross Reports-Television Index, New York, industry information service. This, the eighth annual such volume, sells for \$7.50. It records new tv film commercial production from information supplied by most U. S. advertising agencies with tv accounts, and commercial film producers.

According to the survey, tv film commercial production during 1956 grossed

\$35 million dollars. Rises in costs and production values resulted in the \$10 million increase over last year's estimate of \$25 million for 1955 production. About 10,000 new film commercials were produced each year. Transfilm, Inc., New York, was reported the largest tv film commercial producer, with eight or nine percent of the total dollar volume for the industry. Five firms accounting for approximately 28 percent of the annual dollar volume of the industry include Universal Pictures Co. Television of Universal City, Calif., and New York; MPO Television Films of New York; Hal Roach Studios, Culver City, Calif.; Sarra, Inc. of New York and Chicago, and the leader, Transfilm.

Animation production now accounts for about 25 percent of the industry's dollar volume, largely because quality animation costs 75 to 80 percent more to produce than quality live action commercials.

#### **\$½-plus million suit filed by C-C employees**

New York employees of Crowell-Collier's defunct *Woman's Home Companion* and *Collier's* magazines have filed suit for over one half million dollars in an alternate four-point action with New York State Supreme Court. Landis, Taylor and Scoll law firm is representing the Crowell-Collier Employees Committees. The four subjects covered in the complaint: (1) C-C's alleged reneged promise to distribute nearly \$1 million dollars to 2500 employees on the basis of seniority. The New York group reports it received only \$130,000 of this amount with about \$513,000 still due. The company has also made payments to its Springfield employees.

(2) Approximately \$800,000 in severance pay, if the court decides that C-C should follow the publishers' plan when it settled with employees of the American. (3) Vacation pay. (4) Retirement pay, to be determined at various rates for employees. Art Direction's presstime arrived before Crowell-Collier's answer to the suit was filed. This will be reported if available in *Art Direction's* May issue.

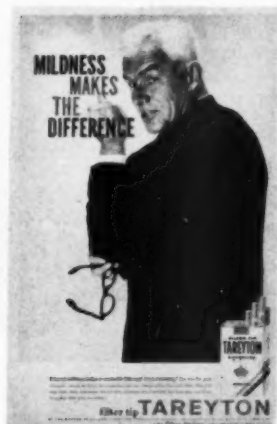
A statement released by the Crowell-Collier Employees Committee charged suit was instituted after lengthy negotiations between the employees committee and C-C board of directors subcommittee had broken down. The employees committee reports it agreed to accept any one of several alternative payment plans, but present management "refused to go forward with the agreement previously reached."

The employees committee is also seek-

ing a congressional investigation of how present management obtained control of the firm shortly before *Collier's* and *Woman's Home Companion* suspended publication. The committee charged the company is now controlled by a "small group of speculators whose profits on liquidation of the two magazines may mount to millions . . . price of Crowell-Collier stock has almost doubled since liquidation of the magazines."

#### **Primitive art museum opens**

A new museum, first of its kind in the world, opened recently at 15 W. 54 St., New York, with exhibits of primitive arts of the Americas, Africa, Oceania, as well as those of the early civilizations of Asia and Europe. The Museum of Primitive Art has for its aim, according to president and founder Nelson A.



**Mildness in poses** Herbert Tareyton's filter tips are stressing "Mildness makes the difference" and Herschel Bramson's design for the campaign illustrates mildness via the relaxed pose of the model.

Says AD Bramson, these ads have no tricks such as tattoos, but aim to achieve impact through the big shape on the page and continuity through repetition of pose.

The Tareyton ads also make a break with the boy-girl pix, appeal to both men and women by using both male and female models. Bramson also aims for more believability in the ads by staying away from offbeat models (tattoos, beards, etc.). The Tareyton ads are also simpler and less busy than some cigarette ads and aim by their visual calmness to create the feeling of mildness.

Looking over their shoulders, mildly, are Bennett Hammond (white haired), Dick Lawrence, Jane Cartwright (in the short coat) and Pat Wolcott. All pix were by Richard Avedon. Agency is Lawrence C. Gumbinner.



The museum, opening with 500 objects from Rockefeller's collection plus gifts from other collectors, will be open Tuesdays through Sundays, 1-5 p.m. Admission is 35 cents. Rene d'Harnoncourt, director of the Museum of Modern Art, is vice president. Dr. Robert Goldwater is acting director. He is on leave from Queens College, where he is professor of art and chairman of the art department. An illustrated catalog and checklist of objects on display will be available.



**Puerto Rico's** A unique silk  
**program publicized** screen workshop  
**in poster art** in San Juan.

**Puerto Rico's program publicized in poster art** A unique silk screen workshop in San Juan, Puerto Rico, called "an avant-garde of poster art creativity," is publicizing the work of that government's Division of Community Education. Eleven men working under Lorenzo Homar, formerly a Guggenheim Fellow, design and illustrate publications for the Division, do film posters, silk screen printmaking. The work of this group, examples of which are here shown, was described to Art Direction by James B. Lynn, advertising manager, American Floor Surfacing Machine Co., Toledo, Ohio.

The 11 men making up the graphics section of the Division of Community Education are all painters as well as graphic artists and have often exhibited in Puerto Rico and other countries. Rafael Tufino Figueroa, Brooklyn-born member, is a past Guggenheim Fellow in creative printmaking. Although the workshop operates as an experimental arts center, it does have to meet usual commercial deadlines. Typical of the work is freshness combined with dignity, according to Lynn. All work is designed and executed in the shop.

The **magic**  
of the  
new kind of Ford

**THE** elegant New Kind of Fuel is both as easy, both as pretty, both as a dog.

But the new Fuel is much more than a pretty thing.

The Mark of Transience is stamped all over its magnificent soul, and in pretty rugged run and bark of the heart Fuel. The new Fuel is a really unimpaired, unimpaired, because it can't be overdone, you want a car to the—used it with efficient nose. Even at cranking speed is like a leading word of fuel, a thick deep, however, more of love is more.



All year a young man's fancy turns to thoughts of

**FORD**

**Process color type** Ford's campaign to use cut-outs of photography background for type in ad (the Ford logo) opened with this four-color double spread showing car from a little different angle. The early summer look of scene was achieved by photographer Harold Halma in a 15-second exposure during a shot of daylight which infiltrated an otherwise soppy day. Key word in the ad's headline is in green, picking up both logo and photograph's background color. The campaign will continue to use tie-in technique for art ad and copy. Agency J. Walter Thompson. AD: Richard Hurd. Creation: Sidney Olson, vice president copy, and Wallace Elton, vice president creative department, formerly and Glyn Trully.

One interesting job the center completed is an ordered-in-a-hurry Casals poster, bottom center, not done in silk screen. A piece of acetate was coated with black paint. Then over a light table, with no previous sketch to work from (just a small photo of Casals on a Prades Festival program), the artist scratched the head in negative. This took a day. A zinc plate was then sensitized to light for about seven minutes. Resulting quality was fresh, original. And much time was saved since any other medium would have required more hours of production, plus photography before printing plate could be made.

The workshop is always open to fellow professionals, reports Lynn, who suggests a workshop tour as part of a Puerto Rico vacation.

**Art materials assn.  
show in LA May 3-6**

The National Art Materials Trade Association will hold its Seventh Annual Convention and Trade Show at the Biltmore hotel, Los Angeles, May 3-6. Nearly 100 exhibitors will display new products in the field. A jury of artists and advertising specialists will present awards for the most effective booth display and best packaging design. Convention chairman is Leslie William Field of Leslie's Art Supplies, Los An-

geles. A series of business meetings, forums and discussions groups are planned.

NAMTA's Fifth Annual Art Award will be presented at the Grand Annual Banquet May 6. This award is given yearly to a leading American who has made an outstanding contribution to the growth of art. President of NAMTA is James W. Rhodes, president of Shiva Artists' Colors, Chicago.

## New plastic film needs no darkroom

A process of developing and printing pictures, developed by the Army Signal Corps, uses a new vinyl plastic film that needs no darkroom, water or chemical solutions and has resistance to atomic radiation. Eventually, this plastic film may replace chemically treated film because the new film has a simpler development process and lower cost. Feno Chemical Co., Bedford, Ohio, pioneered the process which was taken over by the Signal Corps.

The plastic film is exposed to an ultraviolet ray for about 20 seconds and then placed in a kitchen oven heated to 350 degrees. The picture is completed after two and a half minutes. The film will be marketed commercially, perhaps in a year.

(continued on page 94)

# packaging forecast

*New forms, shapes and package functions will appear  
as 1957 sees great growth in investments for packaging*

## What will happen?

1—A rebirth of industrial design in the packaging field: a return to package engineering, as well as a continuation of dramatic surface design.

2—New forms, shapes and package functions will capture brand recognition and leadership, provide unique design-merchandising concepts for each manufacturer and industry. Watch for new materials, construction, closures, re-use features.

3—Packages will become part of products wherever conceivable.

4—Manufacturers will spend at least \$15 billion in investments for 1957 packaging—three billion more than in 1956.

5—Closer planning between packaging consultants and advertising agencies will guide complete sales and marketing strategy for clients-in-common.

6—Each industry will seek out its own unique product presentation and form: i.e. drugs and toiletries will strike appropriate balance between cosmetic-fashion and apothecary appeal; detergents will do more purring and less shouting of their soft-like-soap claims; textiles and soft-goods packages will seek new approaches as they move into swelling supermarkets; housewares and hardware industries will rely more on package-merchandising to move new product uses and concepts into consumers' hands; 1957 will see an end to motor oil and salad dressing in the same bottle, insecticides and shaving cream in the same spray-can. Revolutionary flip-top cigarette box and high-

styled liquor decanters point the way to new packaging depths for 1957.

7—Package designers may take on a new, descriptive name to describe complete scope of their now highly complex operation: research, engineering, design, merchandising, marketing, fixtures, point-of-sale display, in-home use.

8—The "package" will be described as "integrated marketing program that wraps up everything, including the sale."

9—Watch for big push by package design profession to capture new design talent: there's a shortage!

10—Watch for admitted difficulties in developing new packaging to compete with increasingly better packaging coming forth every day.

11—Watch department and chain stores dig into new design-merchandising approaches to keep supermarkets from snatching away too much mass-market business.

This is the report of a founder of the package design profession, Alan Berni, President of Alan Berni & Associates, Inc., New York, who watched his industry grow from thousands in 1933 to an annual expenditure by big business of 12 billion today—three billion more than are spent for advertising.

Here is his rundown on 1956 developments and details on what big business can expect in 1957:

## Emergence of the magnificent package

The once-lowly container catapulted from the back room of suppliers' houses into position as top management's right-hand sales and marketing tool. "The

package" became a magnificent merchandising tactic for manufacturer, advertising executive and retailer alike.

New tactics exploded: bigger and bolder lettering, color-corrections to suit color TV's bugaboos, experiments with half-packs, multi-packs, more labeling or less labeling.

Consumers became acquainted with some near-sophisticated art in the super market—but they continued to cry for easier-to-open ketchup bottles.

## Design psychoanalysis

At the same time, multi-million corporations began to discover they had "visual personalities" and that their packages and overall promotion were either conveying a palatable character to the mass market, or not.

As a result, package designers became big-industry psychoanalysts. They put companies on design couches to analyze, adjust, and portray their qualities to today's very knowledgeable consumers.

## Brilliant surface design

"All of this brought about more imaginative and effective design than the industry has seen in its own history," Mr. Berni says. "But the technique of attractive throw-away packaging, developed brilliantly in 1956, has run its course. 1957 will see a shift in emphasis to sound package engineering, new forms and shapes, more functional aspects. These will be combined with creative surface design and overall visual merchandising to effect a total product presentation."

### **A package is no longer a package**

Package designers are on a new binge, Mr. Berni reports. What should they call themselves? Simply, he says, a package is no longer a package. It is an integrated program of total product presentation, that includes every phase of the manufacturing, shipping, inventory, stacking, display, marketing, merchandising and in-home-use process.

"And a package designer," he emphasizes, "operates now as marketing consultant, merchandising specialist, coplaner with advertising agencies, production supervisor, designer, engineer, and overall sales stimulator."

"As such, he is more often than not setting the tone, personality, and actual policy of major corporations throughout the country."

This is why, Berni says, "package" design is an obsolete term. It tells nothing of the full-scale marketing tactics that are now part of every packaging program.

"Industrial" design is worse yet, he notes. This conveys nothing of the consumer design angle, nor the creativity and imagination involved in every "package" design assignment.

### **Anonymous appeals and packages**

"Mass-production tactics have invaded the package design profession in a dangerous way," Berni charges. "All beers today are light, mild and dry and they feature blues, creams, and spotlighted ovals to prove it. All detergents are billed as soap-soft, but they scream with terse names and glaring colors to win the fight. Salad oil and motor oil are offered in exactly the same bottles. Insecticides and shaving cream are sprayed from precisely the same container."

### **Unexploited unique package form and shape**

Where, asks Berni, is dramatic package form, distinctive for an industry, believable for a product, appropriate and functional for specific needs?

"Where is the imagination and the foresight in seizing a unique form and distinctive packaging material, for example, to capture brand recognition?"

It can be done, Berni says. The liquor and cigarette industries have already shown the value of this thinking: dis-

tinctively-styled decanters have captured new markets and powerful recognition. The flip-top box has been one of the few real package-merchandising developments in almost a decade, Berni states.

"Even the near-ugly ketchup bottle," the designer points out, "which is certainly not the most efficient package, has nevertheless an outstanding degree of distinctive, recognizable shape. Put white or green substances in a ketchup bottle and consumers' immediate reaction is: 'oh, this is white—or green—ketchup!'"

The same is true, he says, of milk containers, pocketed egg carriers, and even lipstick tubes. "Paint them red, white, or blue—they're still recognizable as milk containers, egg cartons, and lipsticks!"

Even the prosaic sanitary goods industry is achieving important recognition and identification by distinctive shape, form and package construction, the designer notes.

### **Individual approach for each industry**

"The point," Berni stresses, "is that each manufacturer can capitalize on a unique approach. For blankets, it may be the creation of a 'treasure-chest' package that serves as a storage box in the home. For toys, this may mean taking a doll out of a closed-in, package suitcase, and packaging it in a playpen that becomes part of the product. For one-minute instant foods, an hour-glass device may be the right shaped bottle. Somebody may even need a paper-board package with a zipper."

But one thing is certain, he says. Spray-button containers should not contain poisons and perfume; the same tin can should not offer cat-food and important artichokes. Cream deodorants should distinguish themselves with more than different colors and letterings on a standard screw-type cap.

### **New emphasis for 1957**

Re-tooling to achieve better construction and unique form may even become necessary for some manufacturers, Berni predicts. This will mean that an analysis of the complete production operation—manufacture costs, shipping, handling, etc.—will be major aspects of 1957 packaging programs.

More intelligent application of market research and package pre-testing to design development will be made. A closer association between design consultant and advertising agency strategy will result in new appeals, new concepts and new sales gains for business at large, Berni believes.

A clearer definition of the jobs done by the package and the advertisement will evolve so that each does a more effective job in its very difficult environments.

### **Other activities for 1957**

1. An active sponsorship by package and industrial designers of universities and design schools throughout the country: the profession is now faced with a dearth of designers—not only numerically, but in terms of well-rounded thinking and talent that harnesses all aspects of the design industry today. Courses are too narrow and limited, Berni reports. Marketing and merchandising are still unheard-of subjects in many design schools today.

2. Unique design-merchandising techniques will be developed to keep supermarkets from invading department and chain store business. Package-fixturing will be a major project here. A store's personality injected into its packaging will be another.

3. Defined budgets will be allocated for continual package research and development, often as part of advertising and promotion budgets.

4. Organization of packaging committees within a company will spurt ahead in 1957, encouraged by the success of those operations last year.

"Overall," Mr. Berni sums up, "manufacturers will be concerned with the handling and presentation of every aspect of their product. This will include portraying the character of a company with visual tools, examining the process of manufacture and handling to assure minimum costs, providing retailers with convenient and self-selling package-merchandise units, capturing new consumer recognition and acceptance with better package form and function, offering real convenience for the burgeoning convenience market."

"The concept of distinctive and total product presentation will key design-merchandising success in 1957." ●

# Visual vitality

Twelve prominent speakers, authorities in their respective fields, will participate in the 1957 Annual Visual Communications Conference. The Conference will be held on May 28-29 at the Sert Room of New York's Waldorf-Astoria Hotel in conjunction with the 36th Annual National Exhibit of Advertising and Editorial Art and Design. Both events are sponsored by the Art Directors Club of New York. Conference luncheons will be in the Empire Room.

A highlight of this year's Conference will be a special two-hour seminar on the newest ideas and techniques in television.

The two-day program and luncheons will be of particular value to account executives, copywriters and clients, as well as art directors, according to William H. Schneider, Conference chairman. "This year's meeting will demonstrate to management and art directors the values in mutual understanding of each others problems. And it is calculated to bring important observations and ideas to everyone in any business where skill in visual communications is required."

The increasing importance of the visual image in an era of visual communications—in communicating advertising ideas and creating 'product personality'—makes the Conference especially important to those involved in advertising, copy, account service, retailing, publishing, public information and related fields of business, Mr. Schneider points out. "Here they will be able to get the big picture in terms of the visual image."

With this in mind the Committee has selected speakers and subjects to ensure an informative, stimulating and provocative meeting. The speakers are outstanding publishers, editors, researchers, executives, artists and writers. Topics will range from motivational research on pictures to the newest techniques in creating television commercials.

Tickets at \$50 each for the two-day sessions and luncheons are available from the Art Directors Club of New York, 115 East 40th Street, New York 16, New York.

Following are some of the speakers and subjects.



conference  
leaders

1) Salvatore J. Taibbi for the past 11 years has been Art Director of American Telephone and Telegraph Company, planning and creating promotional and institutional publications. Previous to joining A. T. & T. Co., Mr. Taibbi was a free lance art director and illustrator. Served in the South Pacific with the U. S. Army's Topographic Unit. Member of the Society of Illustrators and faculty of Pratt Institute Evening Art School. As a designer-writer, teacher, businessman and salesman, he works closely with management in visual communications.

2) William H. Schneider is vice President and Creative Director of Donahue & Co., Inc. As Chairman of the Plans Board, he has worked very closely with all agency departments and believes creative persons should have a broad view of the complete advertising picture. Came to New York, age 20, to go to art school, but left after two months because he was too busy doing fashion drawings for major department stores. Quit freelancing to go into agency business as copy writer. Served two years as President of the Society of Illustrators. Served same time as Vice President of Art Director Club of New York. Edited Art Directors Annual and served on various exhibition committees. As a member of the Copy Research Council, he recently made a speech to this group on "Motivation Research And The Visual Image".

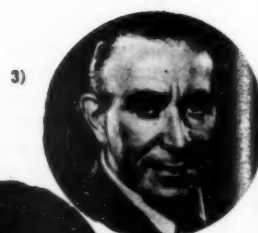
3) Albert Dorne, well known illustrator,

businessman and educator. If anyone has a broad view on contemporary illustration, it is Albert Dorne. As a producer of art, he has had a few equals over the years—either in the quality of his work, or the number of his admirers in the profession. As a businessman, he has a first hand knowledge of the client's problems. As an educator, he has a keen interest in artists and their future. As a creative artist, his comments on contemporary illustration will stem from these various facets of experience.

4) S. I. Hayakawa is an author, lecturer, teacher and outstanding authority on general semantics. Mr. Hayakawa's book, "Language in Action", was a Book-of-the-Month Club selection. He has written and lectured extensively on various forms of human communication. His views on the semantics of visual communication stem from a profound scientific background as well as a penetrating insight into the communications problem of management and the creative artist today.

His subject—"Pictures in Action".

5) Pierre D. Martineau directs one of the largest consumer research departments of any business organization in the entire country. For the past six years, under his guidance, the Chicago Tribune has been a pioneer in social and psychological research and their application to business and advertising.





*provocative thinking on the role of visual vitality in communications assured by 12 top flight speakers at the 1957 Annual Visual Communications Conference which will demonstrate integration of management, copy, research, and art*



As a result of some of these studies, Mr. Martineau has created an entirely new philosophy of advertising communication, which sheds light on the way the various components of advertising persuade an audience. His material is a research validation of the tremendous significance of the visual symbols and the all-important part they play in modern advertising.

His subject—"A New Philosophy of Visual Advertising".

6) Gilbert Seldes began his studies of popular entertainment with "The 7 Lively Arts", thereby contributing a phrase to the American Language. A new edition of this book is scheduled for publication in the Fall of 1957 and a network program using the title will also begin at that time.

His later books on the same field are "The Great Audience" and "The Public Arts". In addition Mr. Seldes has written a number of books on the American scene. He has at various times appeared in The Saturday Evening Post, Harpers, Esquire, and The Atlantic Monthly and is a regular contributor to The Saturday Review.

His lively comments will open new vistas of thought to everyone whose business is communication through pictures.

His subject—"The Arts and the Public".

7) Robert Shand is Managing Editor of the

New York Daily News. In the field of mass communication, the News has built its massive circulation as "the picture newspaper". As Managing Editor, Mr. Shand has played an important role in developing a school of journalism built on the close integration of lively words and lively pictures. His views on mass communication have been vividly expressed at schools of journalism throughout America, and should be extremely important to anyone interested in words, pictures, and the mass audience.

His subject—"How to Tell Your Story to the Mass Audience".

8) Age 27, Bert Stern has taken the long leap to the top rank of photography. He feels that much of his insight into pictures stems from the fact that he was an art director of a fashion magazine at 19 and until going into the army in 1951 all his training was working with layout and design. From 1951 to 1953 he made motion pictures for the army in Japan. Stern's work has been exhibited in the Art Directors Club of New York, A.I.G.A. and Graphis Magazine. Some of his accounts are Smirnoff Vodka, I. Miller Shoes, Alcoa, Hublein, Philip Morris cigarettes.

His subject—"How to Buy Better Photographs".

9) Walter W. Straley has spent most of his business life practicing creative visual com-

munications at the management level. Currently, Mr. Straley is assistant vice-president, public relations department, American Telephone and Telegraph Co., in charge of national advertising, radio-TV, magazines, displays, exhibits and lecture activities. He has spent a total of 23 years in three companies of the Bell System, much of which involved employee communications and publication activities in liaison with management.

His subject: "Management can create, too."

10) In addition to being what Printers Ink calls "one of the country's leading writers of advertising", Walter Weir is active in management and administration. He is executive vice president in charge of client service at Donahue & Coe. In his spare time he writes magazine articles, songs, and his book on "Writing Advertising Copy" will be published by McGraw-Hill in the near future. Mr. Weir is an eloquent spokesman on the importance of the visual image.

His subject—"Management Looks at the Big Picture".

11) Otis Wiese has been Editor of McCall's since 1927 and Publisher of the magazine since 1949. In addition, Mr. Wiese is Vice President of the McCall Corporation and a member of its Board of Directors. McCall's growth in editorial authority, circulation, and advertising, under Mr. Wiese's leadership, stems from his belief that magazines, to be successful, must keep in step with the world and its developments.

In May, 1954, Mr. Wiese announced a new editorial philosophy. Under this concept, the magazine serves the woman in relationship to her husband, her child, her home, her community and the world in which she lives—rather than just the woman alone. Mr. Wiese will speak on the importance of the visual image in reaching the family through the woman.

12) Mr. Richard Pinkham's business experience includes copywriting, publicity, and account executive work. He was Director of Circulation and a member of the Board of Directors of the New York Herald Tribune. In 1951 he came to NBC as Manager of Planning for the NBC-TV Network, a position created especially for him. In August, 1952, Mr. Pinkham became Executive Producer of TODAY and under his aegis the program became the top billing venture in television. In 1954 he put the HOME program, starring Arlene Francis, on the air and simultaneously served as Executive Producer of TODAY with Dave Garroway and TONIGHT with Steve Allen. He was promoted to Vice President in Charge of Participating Programs in the fall of 1954 and six months later was promoted again to Vice President in Charge of Television Network Programs. He presently occupies the position of Vice President in Charge of Advertising for the National Broadcasting Company.



## CHICAGO'S 11th ANNUAL

### ARTISTS GUILD EXHIBITION

For the second time in the past three years, AG president Fred Steffen won the top award in the annual AG show. This year's exhibition was judged by a one-man jury, Fred Ludekens, Senior VP and creative assistant to Fairfax Cone at Chicago's Foote, Cone & Belding. The show was on at the main Public Library all March. ●

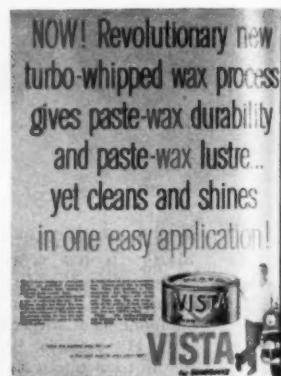
*The jury—Fred Ludekens*



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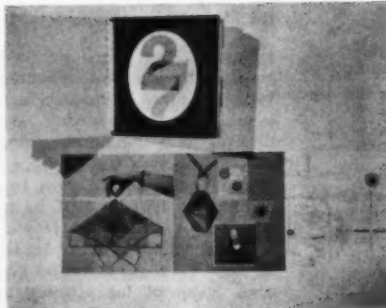
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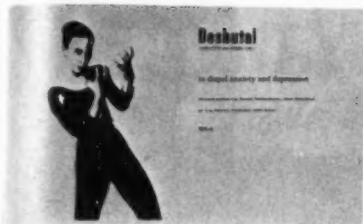
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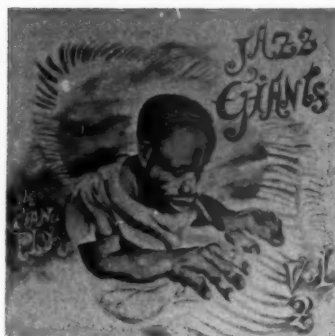
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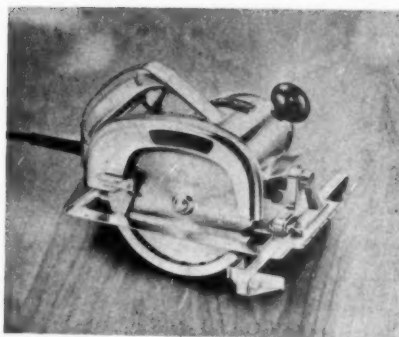
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- 1) Humorous illustration, color—John Solarz
- 2) Photographic illustration, b/w—James H. Brown, for Abbott Laboratories
- 3) Advertising illustration, color—Fred Steffen, for Mercury Records
- 4) Photographic illustration, color—Dick Boyer, for Springfield Blankets
- 5) Experimental ad art—John Solarz
- 6) Lettering—William Ficho, for Vista Simonize
- 7) Advertising illustration, b/w—Phoebe Moore, for Johnson's Wax
- 8) Retouching—Rudy Hajek
- 9) Stylized illustration, color—John Solarz
- 10) Stylized illustration, b/w—William Seay
- 11) Humorous illustration, b/w—Jack Strausberg, for Chippewa Paper Co.
- 12) Design of complete unit—Phoebe Moore, for 27 Designers
- 13) Editorial illustration, b/w—Franklin McMahon, for Time Inc.
- 14) Editorial illustration, color—Lucia, for Redbook
- 15) Television commercial—Jack Strausberg, for Sugardale Provision Co.

# RENDERING TECHNIQUES...

No. 2 of a series by

## GLEEM layout by WARREN ROGERS

Art Director, Compton Advertising

GLEEM's advertising campaign has helped it to become one of America's largest-selling toothpastes—in just three years! Here, Compton's Warren Rogers discusses the layout for the April ad.



"In this campaign," says Warren, "the words are really more important than the pictures. The biggest problem is to make the copy 'track'—in other words, make it easy for the reader to follow it in smooth, logical sequence. The first thumbnail is wrong, because the reader has to hop over a big, interesting picture to get to an important part of the message ('Just one brushing . . .'). The second one is wrong, too—that stack of words is just too high. A five-line headline is too much to wade through, and so is that fat column of copy."

"Here's the answer—a 2-line headline that lets the reader's eye fall comfortably down into the copy. The copy column itself is broken up pleasantly by our standard spot illustrations. I use a 4B Eagle TURQUOISE® pencil for every one of these roughs. TURQUOISE takes a good sharp point—and stays sharp, too. It lays down a blacker line than any other 4B I've tried—and yet mistakes erase without a trace. My eraser, by the way, is a Turquoise CLEANTEX®. It does a clean job of erasing—and it doesn't raise the 'tooth' of the paper."

Most experts

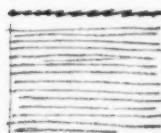
# EAGLE PENCIL COMPANY

*Here's why your family should be among the millions who use*

**ONLY GLEEM**—*the toothpaste for people who can't brush after every meal*



**JUST ONE BRUSHING**  
destroys decay-and  
odor-causing bacteria



**"My technique** in a color rough is to fill in all the areas of basic color, and then go back and punch in the darks. I used Eagle PRISMACOLOR®. By using the sides of the points, I can lay down a nice even tone very quickly. PRISMACOLOR doesn't smear, and you can't beat it for lettering. Also, I like lots of colors to choose from. I get sixty of 'em from PRISMACOLOR!" Incidentally, the kids in green caps are real Little Leaguers from Wantagh, N. Y. (See finished proof at right.)

use<sup>®</sup> **EAGLE** most often

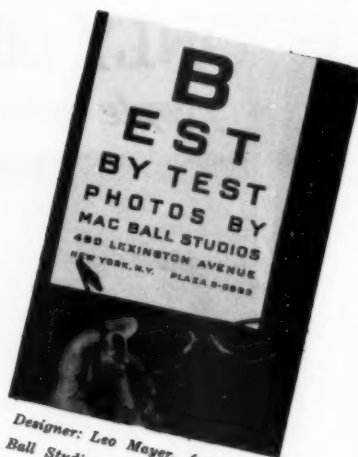




Designer: Harry Zelenko, for Charles Co., William D. McAdams agency



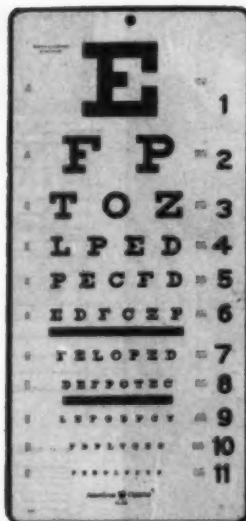
Designer: Irving Miller, for CBS Radio



Designer: Leo Meyer, for Mac Ball Studios



Designer: Carl Moore, for Bullock's Downtown



## THE EYES HAVE IT

by Harry & Marion Zelenko

For years gagsters have been trying to make something out of the copy on eye charts. Some designers, however, have made sense out of the idea of using this strong, familiar typographic design to their own advantage.

The eye chart in its original form is one of the most functional single pieces of typographic design. Included on this page are some ads that have been inspired by the eye chart.

Interesting in themselves, they also suggest that other ads might be derived from other strong, familiar, functional typographic pieces, such as road signs and license plates, for example.



Designer: Designer 3, for Designers 3



*delineate the mood,*

*impress the*

*selling point,*

*identify the brand*

*— visually*



## THE BIG TREND

It is true that good advertising is not—cannot be static! It must of necessity be in a constant process of modification—to be effective, to be on its toes, to be not abreast of, but a jump ahead of the new conditions, confronting the world. This is referred to as a trend in this direction or that direction. Actually, a great many so called trends are not trends at all, but fads—the handling of a problem in similar fashion to another artist's approach whether contemporary or not does not constitute a trend.

A careful study of the times and conditions and the development of advertising which is suited to those conditions does, however, constitute a legitimate trend.

There is such a trend, afoot at the present time, subtle though it may be, it is distinctly discernible in a high percentage of the better advertising.

It is a direct result of the analyzation of our present mode of existence. The demands of our work day—our social life, our hobbies, our devotion to the many obvious attractions on TV leave

us little time to read, even when we are inclined!

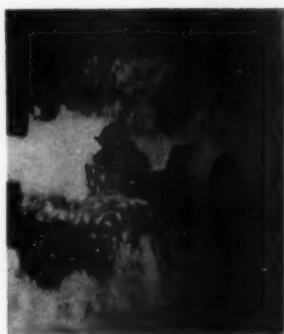
Realizing this, the intelligent art director is designing advertising that is *immediate* in its delineation of the mood, the story, the selling point, and even the actual identification of the brand without the necessity of reading a word! This is visual advertising at its best. It is indeed tailored to our momentous times—the jet-age! This kind of advertising is not easy to prepare, on the contrary it takes a maximum imagination, planning, and effort, however, it is easy on the consumer—makes little demand on his time or imagination and is extremely effective. In addition it registers a maximum of selling impact! Does this type of advertising produce? What about the acid test—results? The success of *visual* advertising is so pronounced that users of it at present, top the advertising field—and this is only the beginning.

W. Frederick Clark  
President Art Directors Club  
of Philadelphia

1)



2)



3)



4)



5)



6)



Charles P. Allen



*50,000 plus view Philadelphia's 22nd*



4)



5)



9)



10)

Fifty to sixty thousand persons visited the 22nd Annual Exhibition of Advertising and Editorial Art sponsored by The Philadelphia Art Directors Club. An audience of this size was assured because of the extraordinary facilities provided by the City of Philadelphia's Commercial Museum. During the month-long exhibition, February 16 to March 17, some two hundred thousand people entered the Commercial Museum. They were attracted not only by the 22nd Annual Exhibition but there to see one or more of the traveling shows and special events constantly taking place at the Trade and Convention facilities.

To compete with an Atoms for Peace show, a Home Show, a Flower Show . . . this was our problem. Actually a problem quite similar to that facing the art director designing an advertisement placed in a mass magazine. How to attract the specialized audience we could always count on and in addition capture the attention of a sizeable number of passers-by, lure them into looking and keep their interest throughout the exhibition?

Showmanship, or better, merchandising of the sort the public is accustomed to in department store and speciality shop everyday, seemed the answer.

An introductory section of twelve, four by ten foot vertical panels explained

1) artist, Richard Lindner  
art director, Walter Reinsel  
agency, N. W. Ayer & Son  
advertiser, Containe Corp. of  
America

2) artist, Irving Penn  
art director, Paul Darrow  
agency, N. W. Ayer & Son  
advertiser, DeBeers

3) artist, Charles Pickard  
art director, Walter Reinsel  
agency, N. W. Ayer & Son  
advertiser, Container Corp. of  
America

newspaper ad illustration

4) artist, Terry Oakley  
art director, Terry Oakley  
agency, N. W. Ayer & Son  
advertiser, Blue Bell

trade ad illustration

5) artist, Dan Moerder  
art director, George Dukes  
advertiser, Merck, Sharpe & Dohme  
direct mail illustration

6) artist, Ted Miller  
art director, Jess Hadaell  
advertiser, Holiday Magazine  
cartoon illustration

7) artist, Raymond Huebner  
art director, John K. Montmeat  
advertiser, Holiday Magazine

8) artist, Roy McKie  
art director, Jack Bythrow  
agency, Geare-Marsten  
advertiser, Yuvral

poster art

9) artist, Jack Weaver  
art director, Robert Dunning  
agency, N. W. Ayer & Son  
advertiser, Reuben H.  
Donnelley Corp.

editorial illustration

10) artist, Lemuel B. Line  
art director, Lemuel B. Line  
agency, Fortune Magazine  
advertiser, Fortune Magazine

11) artist, W. F. Mutschman  
art director, A. C. Strasser  
advertiser, Pennsylvania Railroad  
magazine cover

12) artist, Arthur Williams  
art director, Raymond Ballinger  
advertiser, Popular Gardening  
Magazine

fashion art

13) artist, Photography Place  
art director, Paul Darrow  
agency, N. W. Ayer & Son  
advertiser, American Viscose

experimental

14) artist, Matthew Leibovits

magazine ad

15) art director, John Gibbs  
artist, William Holland  
agency, Lewis & Gilman  
advertiser, Wyeth

newspaper ad

16) art director, Wing Fong  
artist, Irving Penn  
agency, N. W. Ayer & Son  
advertiser, Plymouth

trade ad

17) art director, Warren Blair  
artist, Sudler & Hennessey  
advertiser, Smith, Kline &  
French Laboratories

18) art director, Janice Clark  
artist, Seymour Mednick &  
Don Madden  
agency, N. W. Ayer & Son  
advertiser, American Viscose

small ad

19) art director, Phil Eitzen  
artist, Roy McKie  
agency, N. W. Ayer & Son  
advertiser, Carrier Corp.

pharmaceutical direct mail

20) art director, Al Stors &  
George Dukas  
artist, Mel Richman Studio  
advertiser, Merk, Sharp & Dohme

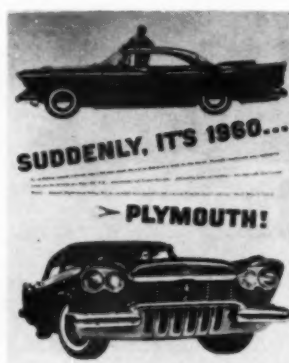
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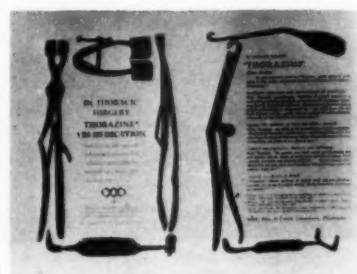
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16)

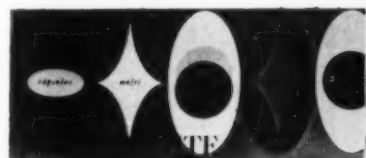


17)



the story of an integrated campaign from brand name and trade mark through trade and consumer ads to point of purchase. Here actual merchandise was displayed. A Ceil Chapman evening gown on a manikin, a sport shirt and a swatch of carpet all explained the function of an integrity tag supplied and promoted by the manufacturer to guarantee a performance tested product to the consumer. The Avisco campaign was chosen to demonstrate how far beyond the mere design of an advertisement today's art direction extends. Paul Darrow, AD on the American Viscose account for N. W. Ayer and Son, cooperated in planning this portion of the introduction. Following this a second section presented the problems met in designing a particular promotional piece for The Saturday Evening Post. It told the story of the teamwork between the advertiser, Yardley, the agency, the magazine, plans, copy, art director, artists and the graphic arts industry. Vincent Hoffman, AD for Post Promotion planned the presentation of this section.

With this introduction it was felt that the average viewer could better understand why and how advertising



looks and works as it does.

The juried portion of the show; some five hundred pieces were exhibited, followed in logical sequence with a design classifications-booklets and direct mail. There was a deliberately abrupt change of pace in the way the material was presented. The competitive material was displayed on panels tilted like drawing boards at varying angles and supported by vertical poles at either end. The tilted panels were chosen to present the material more intimately than usual in an exhibition and at an angle familiar to the viewer in his role as a reader. Small items were given importance by display on tree-type poles with radial rods bearing panels twenty-four inches square attached vertically to the ends.

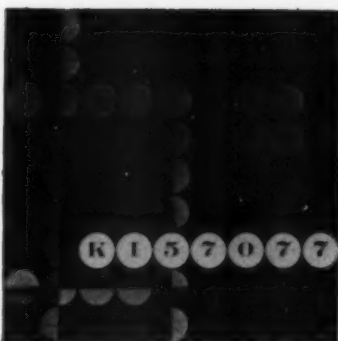
Color scheme throughout was white, red-orange, black and gold ochre. A wall of vertical ribbons in stone white, orange and gold served as a divider between the Art Directors Show and other Museum activities.

Art classifications where public interest was high were displayed at the middle and the end of the show so that the audience would not feel let down at any point.





22)



23)



24)



25)



26)

An "Experimental" classification limited to unpublished art, design or photograph was open to students as well as professionals. It was included to stimulate art directors, art buyers and clients. Awards in this classification were based on a popular ballot to give the public a feeling of participation and to suggest acceptance of particular art techniques.

Special events scheduled during the exhibition included visits by groups in advertising, marketing and the graphic arts. An open house panel discussion initiated last year was continued again this year with a very successful discussion: "Visual Communication... What is its Future?"

Art director, Chuck Ax from N. W. Ayer and Son and Adolph Van Hollander, Display Director for Gimbel Brothers stores in the Philadelphia area, share a large measure of credit for the successful design of the 22nd Annual Exhibition of the The Philadelphia Art Directors Club.

Show judges were George Samerjan, freelance designer and artist; Cipe Pineles, AD of Charm Magazine; and William Weber, AD of Kenyon & Eckhardt, N. Y. NSAD head Roy Tillotson was guest speaker at the awards luncheon and presented the gold and silver medals. 26 of the 28 gold medal winners are shown here.

Charles P. Allen, Exhibition Chairman

booklet or direct mail

- 22) art director, James Jarrett  
artist, Robert Milnasik  
agency, Geare-Marston  
advertiser, Outboard Marine Corp.  
promotional material

- 23) art director, Kramer, Miller,  
Lomden, Glassman  
artist, Kramer, Miller,  
Lomden, Glassman  
advertiser, Kramer, Miller,  
Lomden, Glassman  
posters

- 24) art director, Edith Jaffy Kaplan  
artist, Edith Jaffy Kaplan  
advertiser, Philadelphia Housing  
Association  
house organ, company magazine or  
annual report

- 24) art director, Edith Jaffy Kaplan  
artist, Edith Jaffy Kaplan  
advertiser, City of Philadelphia  
packaging, book jacket, record album

- 25) art director, Andrew Schmith  
artist, Schroeder-Lewis  
advertiser, Merck, Sharpe & Dohme  
miscellaneous

- 26) art director, Sam Maitin &  
J. Thalheimer  
artist, Sam Maitin  
advertiser, Thalheimer & Weitz

a)



b)



c)



d)



e)



f)



- a) Members of the Philadelphia Art Directors Club acting as selection committee shown viewing some of the several entries among the 2000 submitted to the clubs 22nd annual exhibition: Left to right: Ed Cullen, Designer, Mel Richman Studios; David Nazionale, Art Director, Weightman, Inc., Advertising; Joseph Gering, Art Director, Kenyon & Eckhardt; Walter Reinsel, Art Director, N. W. Ayer & Son; Robert C. Atherton, Executive Director and Art Director, Cosmopolitan Magazine.

- b) Awards jury left to right: William Weber, Kenyon & Eckhardt AD, George Samerjan, free lance designer, and Cipe Pineles, AD of Charm Magazine.

- c) A general view of the exhibit snapped on preview night at the Commercial Museum where the 22nd Annual Show of the Philadelphia Art Directors was held.

- d) Another view of Philadelphia Art Directors 22nd Annual Show.

- e) Gertrude Benson, Art Editor of the Philadelphia Inquirer, reviewed the show and wrote in her Sunday column: "The 22nd Annual Exhibition of Advertising and Editorial Art . . . is a thoughtfully organized handsome show of thoroughly competent and at times, distinguished achievements in many categories of advertising and editorial art . . . An interesting group of experimentals, graphic, photographic and in color, indicates an awareness that the public is no longer satisfied with mechanized art functioning as a camera."

- f) Admiring Ray Ballinger's cover of his new book on layout, Charles P. Allen, chairman of the show and Fred Clark, President of the Philadelphia Art Directors Club. ●

## BEST IN THE WEST

184 of the best ads and illustrations produced in 11 Western states during the past year were chosen from more than 2000 entries for inclusion in the 12th annual exhibition of the Art Directors Club of Los Angeles. The show ran from Feb. 27 thru March 27 at the California State Museum of Science and Industry. Show chairman was Robert B. Magee.



Some of the Judges at the museum—Left to right: Paul Smith, Creative head of Calkins & Holden, Inc. and chairman of jury. George Rappaport, President of A.D.L.A. Bob Magee, 1st Vice President

### MEDAL AWARD WINNERS

#### MAGAZINE AD

- 1) Art Director ..... Robert Wheeler  
Artist (Photographer) ..... Max Yavno  
Agency ..... Young & Rubicam  
Client ..... Hunt Foods, Inc.

#### DIRECT MAIL

- 2) Art Director ..... Saul Bass  
Artist (Photographer) ..... Phil Stearn, Tbd Walker  
Agency ..... Saul Bass  
Client ..... Aldrich & Associates

#### OUTDOOR POSTER

- 3) Art Director ..... John Flack  
Artist ..... Lowell Herrero  
Agency ..... Brisacher, Wheeler & Staff, Inc.  
Client ..... The California Dairy Board

#### MAGAZINE AD

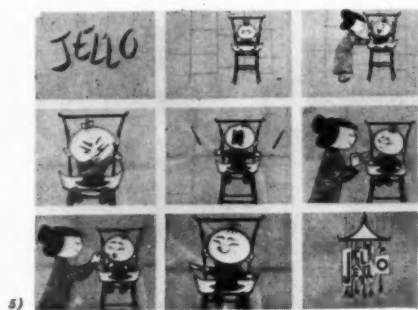
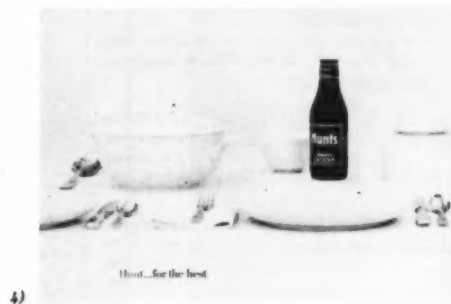
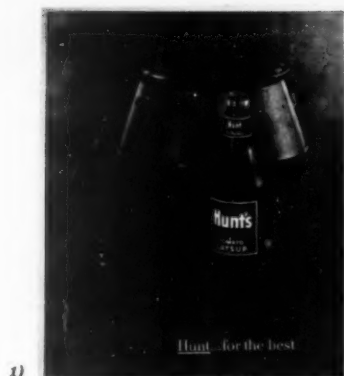
- 4) Art Director ..... Robert Wheeler  
Artist (Photographer) ..... Max Yavno  
Agency ..... Young & Rubicam  
Client ..... Hunt Foods, Inc.

#### TELEVISION COMMERCIAL

- 5) Art Director ..... Jack Sidebotham, Ken Champin  
Artist ..... Richard Van Benthem  
Agency ..... Young & Rubicam  
Client ..... General Foods Corporation  
Producer ..... Ray Patin Productions

#### PAINTING

- 6) Art Director ..... Michael C. Such  
Artist ..... Douglas Crockwell  
Agency ..... Erwin, Wasey & Co., Ltd.  
Client ..... Friskies Dog Food





# DISTINCTIVE MERIT

## 7) MAGAZINE AD

Art Director ..... *Saul Bass, Ettore Firense*  
 Artist ..... *Saul Bass, Maury Nemoy*  
 Client ..... *Quantas Air Lines*  
 Agency ..... *Brisacher-Wheeler & Staff, S.F.*

## 8) NEWSPAPER AD

Art Director ..... *Saul Bass*  
 Artist ..... *Sid Avery*  
 Client ..... *National Bohemian Beer*  
 Agency ..... *Saul Bass*

## 9) TRADE PERIODICAL AD

Art Director ..... *Advertising Designers*  
 Artist ..... *Marvin Ruben*  
 Client ..... *Hal Stebbins, Inc.*  
 Agency ..... *Hal Stebbins, Inc.*

## 10) SMALL SPACE AD

Art Director ..... *Jack Roberts*  
 Artist ..... *Jack Roberts*  
 Client ..... *Maromay, Inc.*  
 Agency ..... *Carson/Roberts, Inc.*

## 11) BOOKLET

Art Director ..... *Norman Gollin*  
 Artist ..... *Pat Gollin, Marvin Rand*  
 Client ..... *The Plas-Bronston Company*

## 12) DIRECT MAIL

Art Director ..... *Verabel Tremblay*  
 Artist ..... *Chuck Gruen*  
 Client ..... *Cole of California*  
 Agency ..... *Margot Mallary (Cole of Calif.)*

## 13) COMPANY PUBLICATION

Art Director ..... *Frederick Usher, Jr.*  
 Client ..... *American Crayon Company*

## 14) DISPLAY

Art Director ..... *Barbara Curry Wood*  
 Artist ..... *Barbara Curry Wood*  
 Client ..... *Phil Rose of California*  
 Agency ..... *Carson/Roberts, Inc.*

## 15) PACKAGE

Art Director ..... *J. Chris Smith*  
 Artist ..... *J. Chris Smith Design Associates*  
 Client ..... *The Honey Company*  
 Agency ..... *Ross Roy, Inc.*

## 16) RECORD ALBUM COVER

Art Director ..... *Saul Bass*  
 Artist ..... *Saul Bass*  
 Client ..... *Capitol Records*

## 17) SHEET PRINTED POSTERS

Art Director ..... *Saul Bass, Ettore Firense*  
 Artist ..... *Saul Bass, Al Kallis*  
 Client ..... *Pabco*  
 Agency ..... *Brisacher-Wheeler & Staff*

## 18)

Art Director ..... *Arnold Fujita*  
 Artist ..... *Arnold Fujita*  
 Client ..... *Shonien: The Japanese Childrens' Home of Southern California*  
 Agency ..... *Arnold Fujita*

## 19) MAGAZINE ADVERTISING ART

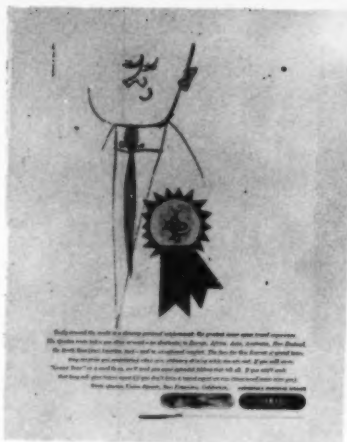
Art Director ..... *Maurice Smith*  
 Artist ..... *Ren Wicks*  
 Client ..... *Convair*  
 Agency ..... *Buchanan & Company*

## 20) NEWSPAPER ADVERTISING ART

Art Director ..... *Jim Real*  
 Artist ..... *Austin Briggs*  
 Client ..... *Mobilgas*  
 Agency ..... *Stromberger, Lavene & McKensie*

## 21) TRADE PERIODICAL AD

Art Director ..... *Harold Dreyfus*  
 Artist (Photographer) ..... *Phil March*  
 Client ..... *Gelvatex*  
 Agency ..... *The Dreyfus Company*



7)



8)



12)



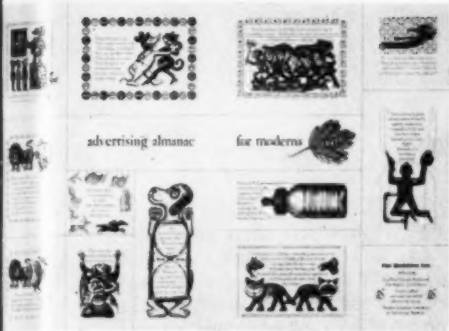
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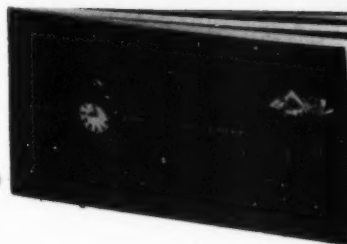


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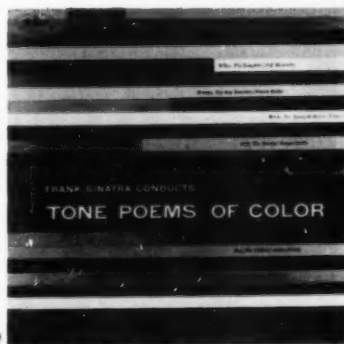
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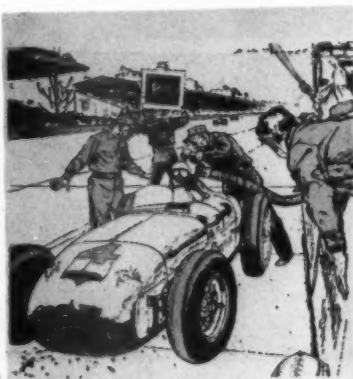
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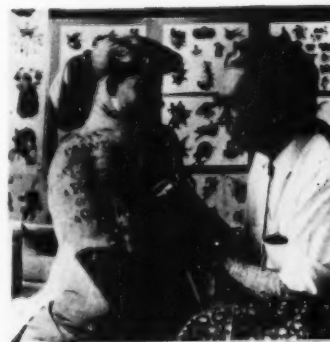
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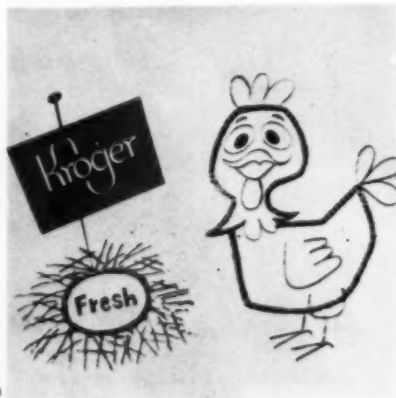
21)



YOU CAN'T TURN YOUR BACK ON DELVATEX ADVERTISING



22)



23)



27)

#### BOOKLET

22) Art Director ..... Robert Todd  
Artist (Photographer) ..... Art Hupy  
Client ..... Metropolitan Press  
Agency ..... Metropolitan Press

#### EDITORIAL ART

23) Art Director ..... Lowell Butler  
Artist ..... Harry Diamond  
Client ..... Westways  
Agency ..... Automobile Club of So. California

#### LETTERING

24) Art Director ..... Bob Neumann  
Artist ..... Bob Neumann  
Client ..... Bob Neumann

#### TELEVISION COMMERCIALS

25) Art Director ..... Cleo Hovel, Earl Klein  
Artist ..... Ed Barge, Ron Naidenberg  
Client ..... The Kroger Company  
Agency ..... Campbell-Mithun, Inc.  
Producer ..... Animation, Inc.

#### NEWSPAPER ADVERTISING ART (black and white)

26) Art Director ..... Madden & Shipman  
Artist ..... Art Shipman  
Client ..... Frank Bros.  
27) Art Director ..... Norm Gottfredson, Paul Sommer  
Artist ..... George Cannatta, Bob Bemiller  
Client ..... Standard Oil of New Jersey  
Agency ..... McCann-Erickson, Inc.  
Producer ..... T.V. Spots, Inc.

## UPCOMING

Upcoming artist and designer, Ed Kysar, was born thirty-two years ago in Oakland, California. After foot soldiering it through World War II, he followed his ambitions to study art and design. Los Angeles City College, The Art Center School, The Chouinard Institute can claim credit for putting him on the right track in commercial art.

Ed went to New York in 1951. Working at Sudler-Hennessey, he developed creative advertising for Pharmaceutical, T.V. Promotion, and record cover accounts. He freelanced for several major magazines before coming back to the west coast in 1955. At the present time, Ed is top designer for Stephens Biondi DeCicco in Los Angeles and an instructor at the Art Center School in L.A. ●

## ARTIST/DESIGNER



Ed Kysar





*Heat it...* **KRAFT**



**FOR GLORIOUS  
CHEESE SAUCE**  
*...fast!*

PACIFIC OUTDOOR

**Marlboro**



filter...  
flavor...  
flip-top box

PACIFIC OUTDOOR

Keeping company  
with the best



**IRIS**  
DRIP AND  
GLASS MAKER  
COFFEE

FOSTER - KLEISER

# NEW IMPACT FOR POSTERS

*by Gino Raffaelli, Vice President  
in Charge of the Creative Department,  
Pacific Outdoor Advertising Co.*

Sheer size used to be enough to give a poster its stopper value and simplified copy enough to assure readership. But posters today are increasingly in competition for the viewers time and eye—and remembrance potential.

To give posters the additional impact 1957 requires, outdoor advertising—posters and painted bulletins alike—are using cut-out elements that add shape and dimension and that can be easily disassembled and moved to new locations.

Outdoor advertising sells *visually*—not descriptively. The best outdoor advertising must combine speed of impression with depth of impression—or remembrance. To best achieve this dual objective the display should be simple with a minimum of explanatory copy. The passing viewer or motorist will only be diverted from the essential main message if there are too many subordinate

explanatory elements.

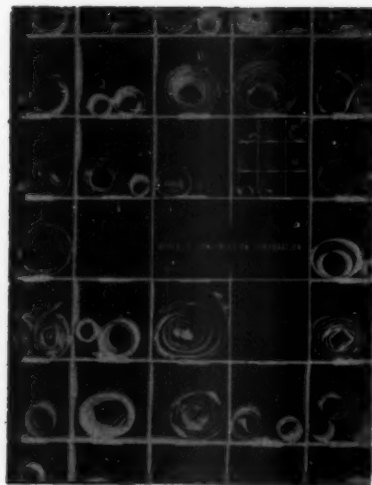
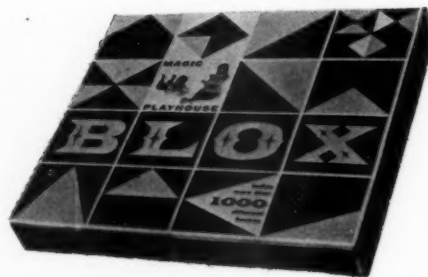
In addition to keeping the poster visually simple and using cutouts to add impact, for maximum impression effectiveness we recommend clear distinction between copy and non-copy areas, with much use of very light or very dark areas, set off against each other, rather than large halftone areas with type of blending color. The latter arrangement is pleasant if studied close up or at length, but for a quick impression, too large halftone, or what amounts to middle tones, results in too little contrast and slows down the communication of the message. To add impact when a large halftone area is essential, silhouetting can be very effective in preventing the elements from blurring together. The visual blending, so often desirable in an ad, can literally be a blurring in an outdoor poster or bulletin viewed quickly and in motion. Silhouetting helps prevent this. ●

## DESIGN VITALITY IN LOS ANGELES

Good design in the United States was influenced by the Bauhaus, in Germany, and by such U.S. pioneers as: Lester Beall, Paul Rand, Will Burtin, Erik Nitzsche, Steinweiss and others. In Los Angeles, designers have far exceeded this early influence and have developed a characteristic all their own. Recent LAAD Club exhibitions show a distinctive, refreshing quality which is surpassed nowhere in the world.

The unusual geographic, economic and climatic conditions of the Los Angeles area are, in great measure, responsible for the quality and vitality of local design. Isolated from the East and Midwest, the Western market is limited. Long distances, relatively smaller groupings of population and lack of good communications necessitated the development of newer and better selling and merchandising methods. Eastern business and industry were bound by the success of old, established techniques. Unhampered by these traditions, new businesses in the West were exposed and receptive to a rich flow of new ideas. Lesser quantities in printing and more frequent graphic requirement have given local designers continual opportunities, with no need to formalize. Since industry is new and growing, a corps of intermediaries does not stand between the designer and the head of a company. They have direct communication. The designer gets an accurate picture of requirements and the company has his interest and taste for good design stimulated and developed.

Good designers are constantly seeking newer and better means of communicating. Using the basic principles of good design, purposeful concepts, old and new, the best and most current tools, techniques and methods and universally understood symbols, they convey thought and meaning rapidly and easily. These experts in rapid, graphic, mass communication, find in the Los Angeles area a healthy atmosphere for expression and experimentation. The result is a ferment of ideas which are flowing out to the rest of the country and the world. ●

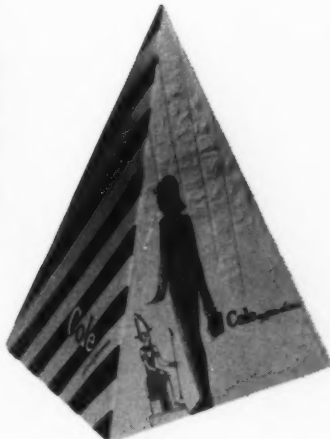
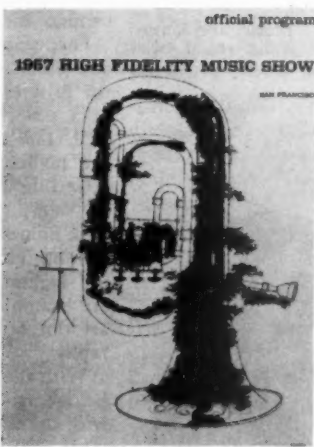
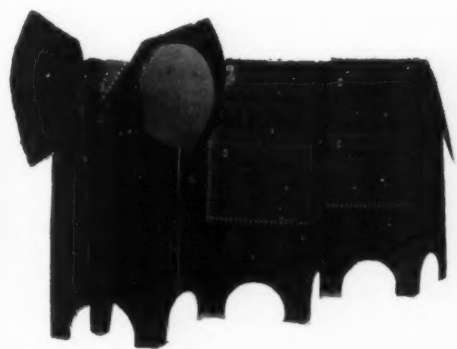
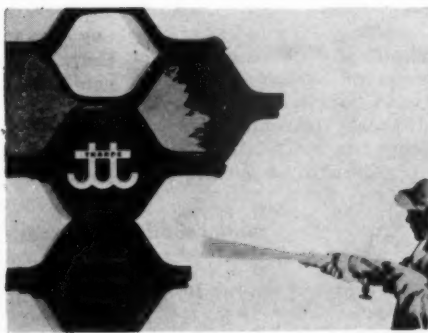


**Why the fresh approach to design in Los Angeles? Tradition and formula free, LA designers are blazing new trails in visual communications**  
by Hy Farber, freelance designer, lecturer, writer

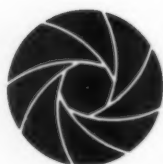
**INTERNATIONAL DESIGN CONFERENCE**

Los Angeles, April 10-12, 1967. This is the designation of the 1967 International Design Conference, which is being held at the Los Angeles Convention Center. The conference is being held at the Los Angeles Convention Center, which is the largest convention center in the world. The conference is being held at the Los Angeles Convention Center, which is the largest convention center in the world. The conference is being held at the Los Angeles Convention Center, which is the largest convention center in the world.

In Aspen 1965 JUNE 13 to 18







*why so much*

*photography?*

The young illustrations-minded art student entering school today must certainly wonder whether he should learn how to draw or study photography. He looks at the magazines only to find an overwhelming number of photographs used as compared to art. I have talked to many of these students and they all ask the same question. Is photography replacing art? Is it a trend, and if so, what is causing it?

The lead photography has taken is of interest and importance to all of us. Why is it, today, that photography is used many times where art had been used in the past? I am quite sure I don't have all the answers. Perhaps a number of factors may be responsible for this change:

1. It could be merely a phase, and I am sure most illustrators believe this to be true.

2. Photography is more in keeping with the present feeling of advertising design.
3. There is greater demand for the complete realism that is obtained through photography.
4. It offers greater opportunity for economical experimentation.
5. Photography gives one a choice, as most photographers offer a selection from which to choose.
6. On the light side, as one art director put it, he enjoys working more with photographers and the models and getting away from the office once in-awhile. However, I doubt if this has any true significance.
7. The research organizations may also be exerting their share of influence. Although they are not telling the art directors what to do, they are finding out what appeals, in most cases, to the public.

These I believe are a few of the reasons for the current emphasis on photography. It is not intended to be an argument for or against art as I am sure many times photography is used when art would have been superior.

I believe photography will never replace good art nor will good art ever replace photography. There is every indication that the proper use of art as a pulling power can be just as effective, or more so, than photography.

For example, the Pepsi Cola series and others. The above reproduction of the Friskies Dog Food ad represents one of a series painted by Douglas Crockwell. This series of ads have been rated the highest in the dog food industry according to Gallup & Robinson. The ad showing the photograph with the milk moustache needed realism for conviction. This, on the other hand, rated the highest in its classification. These are examples of how the proper use of art can be just as effective as photography.

With the art director's earlier training being art, his sympathy naturally lies with the artist. I am sure all of us welcome new art concepts to challenge this dominance of photography.

As head art director with the largest agency and largest staff of senior art directors west of Chicago, I am convinced that in our own art department, the most important reason photography is used more than art lies in its flexibility, the ability to experiment and its contribution to the contemporary feeling in today's advertising. ●

**PET SHOP**

**Meat-loving dogs love FRISKIES!**

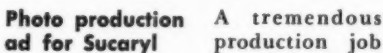
**Friskies**  
DOG FOOD

*New fresh milk flavor  
choose handy!*

**New Carnation  
"Magic  
Crystals"  
Milk Discovery**

**Carnation**  
MILK  
MUSTACHE

**in Chicago**



Ad photo dramatically emphasizes Sucaryl's headline message: Zero calories in a lifetime, when you sweeten with calorie-free Sucaryl. Contrast is achieved by using isolated cup of coffee at top to represent coffee sweetened with sugar. Its copy reads: 27 calories per lump . . . Agency: Tatham-Laird. AD: J. C. Barcanic; Photographer: Reed Wallace; Copy: Harry Barnhart.

## In Chicago

(continued)

this new look in Rolfs billfolds, pocket secretaries, etc. The contemporary approach, use of "real" people for models, shipping sleeve which reproduces pack-

age in one color, new logo, identification codes "His Rolfs" and "Her Rolfs", and color coding for women's and men's lines, all were decided after research on

competitive approaches. Generally billfold packaging uses royalty themes—titles, crests, etc.—and neglects shipping sleeve identification which could be used to sell retailer, clerks and inventory people.

The complete redesign job Whitaker Guernsey did for Rolfs agency, Edward H. Weiss, included all package inserts, business stationery, invoices and graphic material. For the packaging, mechanical problem involved 17 sizes and shapes of boxes. New format gives strong family look for all.

### POPPI holds Chicago show

Theme of the 11th annual symposium and exhibit of the Point-of-Purchase Advertising Institute, held April 10-12 at the Palmer House, was "We Buy by Sight!". Merchandising forums included panelists from leading agencies and companies that use POP advertising. The show was the world's largest event of its kind and the only national exhibit of all types of indoor and outdoor displays.

### 5th Local OAA awards named

Twelve first place awards, for each of 12 divisions, by Outdoor Advertising Association of America at closing ceremonies held recently in Chicago for the Fifth Annual Local Outdoor Advertising Contest. Entries were judged by eight prominent midwest advertising agency executives including ADs Spencer W. Franc, vice president of Klau-Van Pietersom-Dunlap, Inc., Milwaukee; Raymond Hosford, executive AD at Aubrey, Finlay, Marley & Hodgson, Inc., Chicago.

The first place awards went to: Advertiser Adams Dairy, Blue Springs, Mo.; agency Valentine-Radford Advertising, Kansas City, Mo.; artist Jack O'Hara. Advertiser Dixon Dairy Co., Inc., Little Rock, Ark.; agency Ted Lamb & Associates, Little Rock; artist John Sorenson. Advertiser Green Frog Restaurant, Waycross, Ga.; artist Posters, Inc. Advertiser Allen Products Co., Allentown, Pa.; agency Weightman, Inc., Philadelphia; artists David Nazionale of Weightman and Carl Eichmann of General Outdoor Adv. Co.

Advertiser Roundy's, Inc., Milwaukee; agency Barnes Advertising, Milwaukee; artist Elton G. Kraft of Cream City Outdoor Adv. Co. Advertiser Table

# STEEL



*Joe Magarac* was a colossal, good-natured giant who poured steel with his hands and squeezed eight rails at a time through his fingers. When his production deprived other men of work, the furnaces were banked for a week so mill salesmen could sell Joe's rails. His end came when he jumped into a ladle of molten metal to be sure that it would be the finest steel ever rolled.

We have clients in America's foremost industries and would like more

*Printers with Imagination*

**D F KELLER COMPANY • 3005 FRANKLIN BLVD  
CHICAGO 12, ILLINOIS**

# We Heard You... **Scream!** but, which reason was it?...



Was it that last typesetting bill that "stabbed" you? Was it the bad etchproofs or the poor type which took two more days to correct? Maybe it was the already "Late-Late" job which was even later after the proofs were delivered "way out there."

Get What You want...

When You want it!

One, or all, of these things happen to Art Directors at one time or another. If you're having more than your share of these catastrophes, then it's about time to think of a new source. Write or phone today for free specimen book.

Hollycourt 5-8988

**leader**

LINOTYPE  
LUDLOW  
FOUNDRY  
MONOTYPE  
FILMOTYPE  
BROACHING  
MAKE-UP  
REPRO-PROOFS  
MARK-UP SERVICE  
PHOTOSTATS

**LEADER TYPESETTING COMPANY**

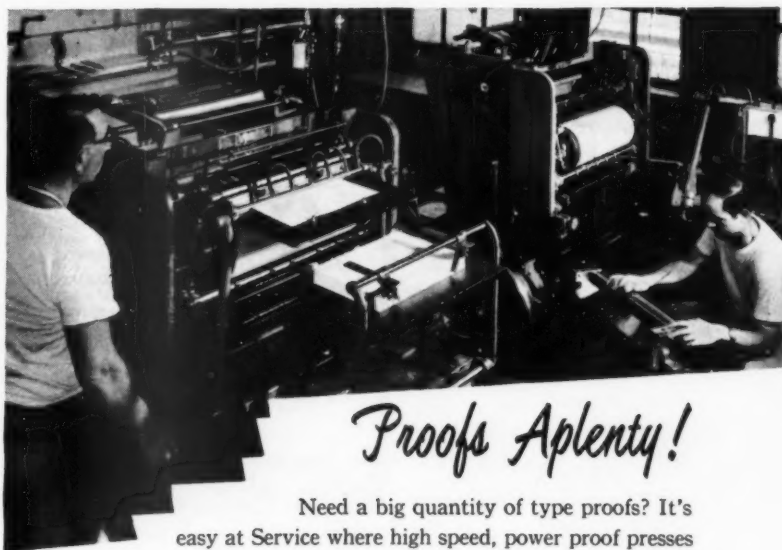
1236 Sherman Avenue  
Evanston, Illinois

## COMING...

*June, Art Direction:*

24 page Visual Report and interpretation of the 93 winners of Certificate of Typographic Excellence

awarded by the Type Directors Club for merit in media advertising, direct mail, package design, television, editorial pages



*Proofs Aplenty!*

Need a big quantity of type proofs? It's easy at Service where high speed, power proof presses turn out what you need in a hurry. Just another of the many extras at Service Typographers where customer satisfaction comes first.

**SERVICE** TYPOGRAPHERS, INC.

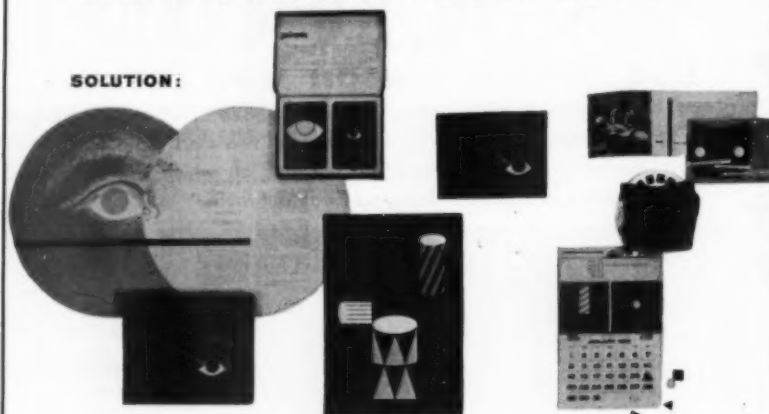
"where typesetting is still an art"

723 S. WELLS ST. CHICAGO 7, ILL. HARRISON 7-8560



**PROBLEM:**

direct mail advertising campaign for Inland Steel, (Container division)

**SOLUTION:**

**DESIGNER:** Bud Islinger,



Whitaker Guernsey **DESIGN GROUP**

444 east Ontario  
Chicago 11, Illinois  
WHitehall 4-6809

**In Chicago**

(continued)

Talk Pies, Providence, R. I.; agency The Reingold Co., Boston; photographer George H. Davis Studio, Boston. Advertiser Southern Materials Co., Richmond, Va.; artist Emile Cahen, Jr. of General Outdoor Adv., Richmond.

Advertiser Bannock TV, Pocatello, Idaho; artist William Nichols of Markham Adv. Co., Pocatello. Advertiser Commonwealth Natural Gas Corp., Richmond, Va.; agency Cargill & Wilson, Inc., Richmond; artist William Seifert. Advertiser Chicago Tribune, agency Foote, Cone & Belding; artists Jules Besking, AD at F C & B Chicago and William Steig, free lance of New York. Advertiser WBNY, Buffalo, N. Y.; agency J. G. Kelly Co., Buffalo; artist Warren Moxham, free lance of Eggertsville, N. Y. Advertiser Smart & Final Iris Co., Los Angeles; agency Mogge-Privett, Inc., Los Angeles; photographer Hal Adams and studio artist Foster and Kleiser Co., Los Angeles.

**New ad club formed in Chicago**

The Advertising Specialty Club of Chicago has been organized with J. S. Crowder of Republic Co. as president. Other officers include L. S. Halper, Merit Advertising Planners, vice president; Doug Peppard, Gordon-Douglas Co., secretary-treasurer.

**AD Paul Hay named vp**

Gordon Best Company, Chicago, has named art director Paul Hay a vice president of the company.

**Chicago clips**

Fred H. Bartz, director of the Graphic Arts Research Foundation and president of Harry Baird Corp. chaired recent meeting of the Board of Standards of Industrial Editors Assn. and the American Dental Assn. Board of Standards members introduced at the meeting included Stephen Heiser, photographer, B of S photography division, and Taylor Poore, of Wentzel, Wainwright, Poister and Poore, Inc., who is in the art and design division . . . Artists Guild of Chicago's 11th Annual Commercial Art Show featured lecturers Jack Strausberg, cartoonist and designer of tv commercials; Franklin McMahon, artist-correspondent for Life; James Lentine, illustrator and past president, Artists Guild; and James Brown, experimental photographer.



THE  
FLAX  
CO.

ARTISTS' MATERIALS  
DRAFTING SUPPLIES

176 N. Wabash Ave.,  
Chicago 1, Ill. FI 6-4395

**SS POSTER CEMENT!**

SS POSTER CEMENT is the original One Coat ARTIST Rubber Cement, made to satisfy the exacting needs of the most discriminating artist. A Cement of unusual tack and adhesive qualities; dries fast yet remains tacky indefinitely.

SS POSTER CEMENT is very smooth and is easy to apply evenly; has many uses in the Graphic Arts professions. We guarantee SS POSTER CEMENT to be made from the purest natural rubber.



ARTEX  
SPECIAL FRISKET  
SS HEAVY - MEDIUM  
AND LIGHT . . .

WE SPECIALIZE IN  
ARTISTS RUBBER  
CEMENTS

CONE TOP DISPENSERS  
QUARTS - PINTS

5 OZ.  
JARRED GLASS  
DISPENSER  
Telephone:  
Superior 7-2006-7

**S S ARTIST MATERIALS, Inc.**

712 NORTH STATE STREET CHICAGO 10, ILLINOIS

the **Gutefogt** for precise work -  
the **NORedge** for close work . . . both are  
steel drawing board edges

for data check with your dealer or write  
**NEAR-NORTH GUILD** ..... Chicago, Ill.

**Paul Pinson**

Advertising Art  
4 East Ohio • Chicago 11  
SUperior 7-3122



*children,  
photography  
& doctors*

There's a swing toward greater use of pictures of children in pharmaceutical advertising. To give some change of pace to a highly designy field, some ADs are turning toward human interest and realistic photography. Herman McCray, AD at William Douglas McAdams comments on the "problem child?" ad for Ciba:

"This ad is not for public consumption but rather for doctors exclusively. Even so, I called on Mark Slade for one of his intriguing child's faces because, like people, doctors can't help gravitating towards kids. Moreover, we wanted a subtle quality here that would illustrate the very difficult question in the copy. One thing about children, they don't "pose" for you, and so you have a chance to get a really natural expression."

The boy and girl picture used for The Purdue Frederick Company ad deals with the problems of underweight siblings, makes a picture of children a natural. The sensitive, realistic picture adds to the dimension of credibility of the ad as well as supplying a human interest stopper. Mort Craig AD'd this ad for James Eng Advertising in conjunction with the pharmaceutical Advertising Association. ●

Photographer Mark Slade, whose work is shown here, uses a candid approach, finding all of his subjects in the streets of New York and photographing them when they are least aware of it.



*The Purdue Frederick Company ad.*



# DIRECTIONS by Stephen Baker



*addy ads don't sell as hard*

Here is a choice collection of addy gimmicks, all culled from current issues of only three national magazines.

These obnoxious little graphic clichés have a way of creeping into most of our ads. They've been with us for a long time. At the beginning, they probably had their uses. But after many decades of advertising, they have become as trite as a thumping on the shoulders delivered by an overzealous salesman.

Some art directors like to put these gimmicks to use because they help layouts look like layouts. Clients accept them, often expect them—these are the tools of the trade, are they not? A layout often looks so stark without a gimmick or two that everyone agrees the client is not getting his money's worth. "Dress it up a little," someone is apt to say before the meeting.

The fact is, these visual devices leave the audience singularly unimpressed. What the reader would like to get at  
(continued on page 100)

2. layout gimmick galore . . . to create "excitement"

3. reverse panels, screened backgrounds . . .

It will  
stand out  
in  
**REVERSE**

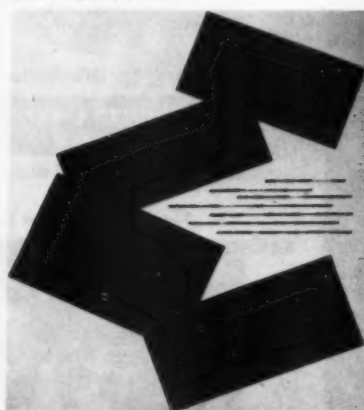
Headline  
**GOING UP!**

1. display lettering . . . going up, going down

4. the more typefaces, the merrier

**There are**  
**HUNDREDS**  
**OF** *type faces*  
**available** **WHY**  
**not** ?  
**USE THEM**

4. overlapping panels . . .



## in Philadelphia

### Nunamaker Studio exhibits in Lambertville

K. R. Nunamaker, of Nunamaker Studio in Philadelphia, was represented at last month's show at Lambertville House Gallery. His landscapes and seascapes have also been on view at the International Gallery, Venice, Italy; Corcoran Gallery in Washington; the Chicago Art Museum; The Pennsylvania Academy in Philadelphia, and other museums.

### Younger Illustrators at Art Alliance

Six of the country's younger illustrators presented at the Art Alliance through April 14 are Jack Wolfgang Beck, Phil Hays, Don Madden, Franklin McMahon,

Robert Andrew Parker and Robert Weaver. Beck is consulting AD in New York and has served national accounts. Hays has been doing free lance editorial and advertising illustration in New York and is represented by Lester Rossin. Madden is free lancing for magazines and several top national accounts. McMahon, a Chicago free lance, has acted as artist-correspondent for Life magazine. Parker's work has been exhibited at many museums, and he has held several one-man shows. His work is being shown in Philadelphia through the cooperation of Eugene Louis, New York. Weaver, who works mainly in egg tempera, illustrated for magazines, NBC, RKO, and other accounts.

### Art Alliance schedule

Upcoming shows at the Philadelphia Art Alliance include: Through May 5, Creations in Paper and Decorative Papers. Through May 1, Dorothy White, oils, gouaches and drawings. April 17-May 12, contemporary stained glass. April 24-May 12, Marjorie Ruben, watercolors and drawings. May 2-June 2, Filomena Dellaripa, paintings. May 3-May 31, Group Exhibition including George A. Beach, Ranulph Bye, Joseph J. Crilley, Rita Fava, Neil Lieberman, Robert F. McGovern. May 9-June 2, Accessories for Men, metal, wool and leather. May 16-June 9, Trends in Philadelphia Sculpture.

### Ayer adds & transfers

Ronald L. Shender, just added to N. W. Ayer & Son art bureau, has been assigned to the Detroit office. Mrs. Susan Thoenbe Bofinger has been transferred from production to copy. Mrs. Leonora F. Peters has joined radio-tv department, New York, as assistant time buyer. Alvin K. Forney, who was advertising manager for Safeway Stores central advertising department, is now with Ayer copy department in San Francisco. A. Richard Kilgore, formerly advertising manager with Baldwin-Lima-Hamilton Corp. in Philadelphia, now a member of the plans-merchandising department of Ayer in Philadelphia.



### Gay 3-D art, hard-sell copy

For a fresh approach, this page ad for Hanes underwear uses photographs of product on three-dimensional paper sculpture executed in a gay vein. Cartoon approach, gay feeling of art leads into businesslike hardsell copy. Label highlighted by red background, white type. Problem here, to sell two styles in one ad, is solved by the two figures, each displaying a different style, and the headline, Two Winning Pairs, ties the two-product art, including gambler's winning hand, to copy. Agency: N. W. Ayer & Son. ADs: Chuck Ax and Bob Luebbers. Paper sculpture and photography by ALFA Associates.

### Paul Wescott in AFA exhibit

Philadelphia's Paul Wescott, represented in the Corcoran Biennial Exhibition, has had the painting he included in that show chosen by the American Federation of Arts for its traveling exhibition starting this month at the Toledo Museum.

### Philadelphia studio receives treasury award

A United States Treasury award was presented to J. A. Munch of Hoedt Studios, 1532 Summer St., Philadelphia, for Hoedt's achievement in the United States Savings Bond program. The studios serviced design, layout and creative photographic illustrations for the Treasury department. A copy of President Eisenhower's first inaugural prayer, framed with wood from the inaugural platform, was included with the award.

## CLIENT SATISFACTION

*over the years is  
our most cherished  
attainment*

S

LAYOUT  
CATALOG DESIGN  
PHOTO RETOUCHING  
ILLUSTRATION  
MECHANICALS

S

STILLMUN ART SERVICE  
*pioneers in Philadelphia  
of Quality Art*

12 SOUTH 12TH STREET  
STUDIOS 905-6-7-8-9-10  
P. S. F. S. BUILDING  
WA 2-4842



## on the West Coast

ABCDEF **G**HIJKLMN O PQRSTU VWXYZ

# Grotesque No. 5

**IT'S NEW . . .** A completely new, modern type family in three weights—light, medium, bold. Here's your opportunity to join today's typographic parade with the newest printer's gothic—Los Angeles Type Founders' Grotesque No. 5

Light (126) from 8 to 48 point—*italics 8-10-12 point*

Medium (215) from 8 to 72 point—*italics 8-10-12 point*

Bold (210) from 8 to 72 point—*no italics*

Cast in hard foundry metal to L.A. Type's rigid standards. Prices and specimen sheets available. *Lead the parade!*

Write now  
for showings

## L.A. TYPE

225 E. Pico Blvd.  
Los Angeles 15, Calif.



### Portland adds art service

Bob Clark and Friends, a complete creative art service for all media, has been formed by Bob Clark, free lance artist and art director. "Friends" part of the firm will include free lance radio-tv producers and copy writers. The new center is at 714 Southwest Madison Ave. Clark has been with House and Leland Advertising for the past three years as free lance AD, and AD at Gillespie Decals before joining H & L.

### Industrial Designers elect new officers

National officers elected by the Industrial Designers' Institute, Los Angeles, during recent convention include George Beck, re-elected president; Prof. Robert Redmann, re-elected vice president; John Grisswold, secretary; Leon Gordon Miller, treasurer. Beck is manager of the industrial design section, light military equipment division, General Electric.

### San Francisco show dates May 25-June 16

The Art Directors Club of San Francisco annual exhibition will be held May 25 to June 16, announced club president Alberta Rudolphi. The show will be held at the de Young Museum in Golden Gate Park. The museum was chosen for two reasons, she said. It affords more gallery space than would otherwise be available to the club, and many more people will be able to view the exhibition, including weekends.

The club plans to continue using the Artists Club at 252 Clay Street as a clubhouse until summer. Plans for a future clubhouse are indefinite at this time.

### West Coast clips

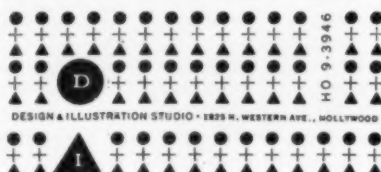
AD Fred Kaplan and account supervisor Sherman Slade have been elected directors at the Dan B. Miner Co. . . . Lloyd Chase has been named AD at Ad-Research Advertising. Chase left his AD post at Dan Ebberts, Huntington Park, for the new job . . . At Fred Kopp: Frank Hokr from inside artist to outside contact salesman . . . Jim Noack and  
(continued on page 89)



### RETOUCHING PRODUCT ILLUSTRATION COLOR B W

**BACKED BY A COMPLETE ART SERVICE**  
Layout to complete job. Quick service  
Fast Airmail service on out-of-town orders

**WM. MILLER ADVERTISING PRODUCTION**  
672 S. Lafayette Park Pl. Los Angeles 57, DU 54851





IT IS OUR AIM  
AND PROUD AMBITION  
THAT THIS IMPRINT

4448  April 10, 1957  
Original Proof  
SERVICE TYPOGRAPHERS

SHALL BECOME  
THE HALLMARK OF QUALITY  
IN THE FIELD OF  
FINE TYPOGRAPHY

1220 Maple, Los Angeles / After April 15 - 1027 W. Seventh Street

9758 FRANKLIN PLACE, HOLLYWOOD 28, CALIFORNIA, HO. 2-1413

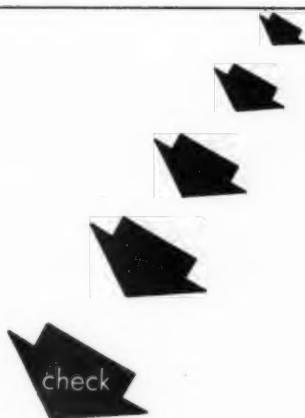


*Mary Nemo*

Design / Creative Lettering / Calligraphy

LOOK  
AHEAD-  
PAINT  
WITH  
PABCO

SAINT JOAN



**ART DIRECTION**

for your advertising  
It gets results.

Plaza 9-7722  
43 E. 49th St., N. Y. 17



*package design council award*

the aiga 50 best album covers award

3 awards - lithographers national association

GOULD and ASSOCIATES - design consultants

250 s. la cienega - beverly hills, california

for **OUTSTANDING  
REPRODUCTION** in

**TYPOGRAPHY**

**FILM TITLES**

**FILMOTYPE**

**PHOTOSTATS**



ADVERTISING  
the **Magoffin co., inc.**  
TYPOGRAPHERS  
PUBLICATIONS

call **HOLLYWOOD 4-7256**

6230 Yucca Street, Hollywood 28, Calif.  
Free parking on Vine St. south of Capitol Tower



J. V. GLUCOFF,  
Illustration

WEBSTER 5-5805 L.A. 36

**ib irving berlin**  
INC.

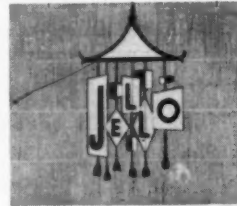
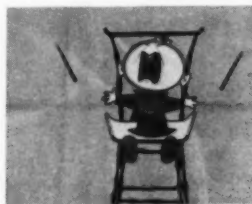
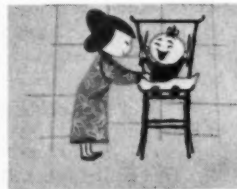
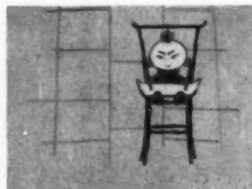
ARTISTS & DRAWING MATERIALS

719 Eighth Avenue • New York 19, N. Y.

CIRCLE 6-6350

## WHAT IS ANIMATION?

*Ray Patin, (President of Ray Patin Productions) was recently awarded the Club Medal by the Art Directors Club of Los Angeles. The medal was awarded for his commercial for Jell-O "The Chinese Baby." He gives his slants on the trend of animated commercials.*



It may have gone unnoticed that the term "Animated Cartoon," is no longer applied to television commercials, it has been reduced, simply, to "Animation." This change may well indicate a recognition of the medium as a solid, well established Art Form, no longer the slapstick novelty of its earlier period.

Dropping the word "Cartoon" doesn't mean that the animators have gone "long hair." They haven't lost their sense of humor either. The fact that good art and good humor can be combined to make good commercials has been proven at the 12th Annual Exhibition of West Coast Advertising Art, presented by the Art Directors Club of Los Angeles.

Animation, like all other art forms, has gone through many changes. The "periods" have been given names by the producers themselves. The "Moldy Fig" era, the "Bouncing Ball" and the

"Walking Noses" are all looked upon with the same chuckles as the "Tin Types."

There seems to be a rebellion on the part of some Advertising Agencies against certain animation approaches. Some have gone so far as to say: "Let's go back to the animation of 20 years ago!"

We can't go backwards! Animation for television has been custom fitted to the medium. There have been great strides and improvement in animated spots. There may have been misfits but sure as shootin' animation is here to stay. The only cry is for better communication, tolerance and understanding between Agencies and Producers. This is just one more pitch to the artists and AD's in the agencies to be more actively involved in the preparation of TV commercials. Let's all go crazy together! ●

## trade talk

### ART DIRECTORS CHICAGO: Husband and wife team

of **Edward and Jane Bedno** will head promotion art department of Playboy magazine. Bedno's had been running their own studio . . . **David Lockwood** from VP and executive AD for F C & B to executive AD for D'Arcy . . . **L. H. Ingwersen** upped to VP at J. Walter Thompson . . . and **Paul Hey** named VP at Gordon Best Co. . . . **John Palansky** now a VP at Torkel Gundel Advertising . . . CLEVELAND: **Robert E. Wilson** joined Fuller & Smith & Ross as executive AD. He had been a group AD at Y & R . . . DES MOINES: **Ray Inman**, former assistant AD at Armour & Co. to AD, Winter Advertising . . . DETROIT: **Robert D. Adams** to AD at Stone & Simons Advertising; had been on art staff at Simons-Michelson Co. . . . LOS ANGELES: **Lloyd Chase** from Dan Ebberts Advertising, Huntington Park, to Ad-Research Advertising as AD . . . NEW YORK: **Bill Chessman**, former Crowell-Collier AD, to The Illustrators Group as studio manager . . . one-man show of contemporary paintings by **Andrew Nelson**, senior AD at Hazard Advertising, ran the end of March at the AD club . . . William Russack, former partner of Will Burgess & Co., named creative director by the Shaller-Rubin Co. . . . **William Brooks** from Alexander E. Chaite Studios to Fairfax Inc. as senior AD . . . **Ken Duakin** from Altman Stoller to Mervin & Jesse Levine as AD . . . **Aldo L. Santi** upped to VP at O. S. Tyson & Co. . . . likewise **William V. Ricglane** at Gotham-Vladimir . . . **Herman Davis** now creative director at Dowd, Redfield & Johnstone . . . **Daniel C. Loiseaux** from Hilton & Riggio to Robert Otto & Co. . . . **Thomas M. Lafferty** from Lennen & Newell to senior AD, Lewin, Williams & Saylor . . . **Martin Goldman** to the art department, Ehrlich, Neuwirth & Sobo . . . SAN FRANCISCO: **Charles P. Galt** to supervisor of art and production, Long Advertising. He was associate AD at Rogers & Smith, Dallas . . . WASHINGTON, D. C. **Chuck Behrens** now AD of Hennage Lithography, Inc.

### ART & DESIGN ANN ARBOR: 15th

annual conference of the Committee on Art Education was held at University of Michigan April 3-6. Chairman was **Victor D'Amico**. Theme was "Education and the Imagination". . . ATLANTA: **Marshall Lane**, Coca-Cola AD, addressed regional 4A sessions on foreign advertising art . . . BALTIMORE: **Lionhill Studio** handling advertising, public relations and sales promotion program as well as art for Klear Form Pak. **Gordon Lowenberg** is studio director . . . CHICAGO: **John Waddell**, controversial art figure, had display of his most

### 72 ADVERTISERS COMPOSITION COMPANY

#### Century Schoolbook

2- The U. N. building was the Secretariat, completed in 1952 OFFICE IN SKYSCRAPER

3- Result, after a five-year battle with blueprints ALSO RISING COSTS

10- Don't give yourself a blood transfusion DOCTOR WARNS

12- A very reliable business providing FAST SERVICE ACC

14- High frequency waves make POWERFUL

16- Exhibition covers almost HALF THE

18- It is illegal to take any PATTERN

24- Grand Orchestra Concerts

30- Known for quality the ACC

36- Arrest the cause in

48- For the best! ACC

14- SMALL CAPS IN SIZES FROM 6 TO 18 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz 1234567890 &\$%&''?&

1500 W. TWELFTH ST., LOS ANGELES 15 • DUNKIRK 5-5494

#### CHARACTER COUNT

Pt. Size	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42
8	37	44	51	59	66	74	81	88	96	103	111	118	125	134	141	149	156
10	24	29	33	38	43	48	52	57	62	67	72	76	81	86	91	96	100
12	21	25	29	33	37	42	46	50	54	58	62	67	71	75	79	83	88
14	17	20	23	27	30	34	37	40	44	47	51	54	57	61	64	68	71
16	16	19	22	25	28	32	35	38	41	44	47	50	53	56	60	64	67
18	14	16	18	21	23	26	29	32	35	38	41	44	47	50	53	56	58

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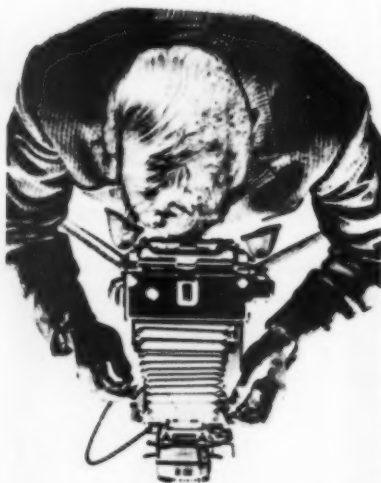
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## trade talk

important work of past 10 years at Fauve Gallery during March . . . **Thomas Thomas**, TV AD/Producer of North Advertising spoke to STA at recent luncheon on film design . . . **Lewis & Hoover Studios** new name is **Hoover & Kern Studios Inc.** Now in its 17th year, studio is in Chicago's new Prudential Plaza building, phone DE 7-7214. Photographer **Vince Maselli** recently affiliated with H & K . . . artist **LeRoy Neiman** whose illustrations appeared in Playboy, developed two paintings from the illustrations and saw them hung in Washington D. C.'s Corcoran Gallery . . . **DETROIT: Down Illustrators** have been appointed authorized dealers for southern Michigan for the Grafikon Art Projector . . . **LOS ANGELES: Kaiser Graphic Arts** is now repping designer **Norman Gollin** in the San Francisco Bay area. Contact is **Price Burlingame** . . . **NEW YORK: Larry Ottino** has resigned as associate to Sam Marsh and has rejoined Fenga & Danderi Inc. as vice president. A top lettering designer, he will supervise all F & D lettering in addition to his own work and will be available for consultation on all aspects of the studio's business . . . illustrator **C. C. Beal** now with Alexander E. Chaite Studios Inc. . . **Robert Sutter** retained as type consultant by Kleb Studio, creative advertising and promotion art service . . . **George McNeil**, on leave from Pratt Institute as visiting Professor of Art to the University of California at Berkley, Cal., will return as Director of the Division of Art at the Evening Art School at Pratt this coming Fall . . . designer **Sam Willig** now in his own studio at 321 W. 14th St., New York and teaching layout and design at the School of Visual Arts . . . freelance artist **Jim Forbes** has organized a complete art service under name "Forbes Studio", 341 Lexington Ave., LE 2-2523 . . . **J. Russell Morro**, of Charles R. Bainbridge's Sons, named chairman of artists materials division of 1957 United Jewish Appeal . . . "Weak colors mean unsold inventories, costly selling efforts, a slow-up of merchandising, a drain of profits", designer **May Bender** (Lane-Bender Inc.) told Advertising Women of New York at recent color forum . . . **Ben Smolen** of Ben Smolen Associates has interested a large manufacturer in his latest invention, "Leaf-savers" . . . **Edgar J. Malecki**, director of typography at C. J. LaRoche, is giving course on advertising production at Queens College School of General Studies . . . to help boost sales of its toy line, **Transogram Co.** has upped expenditures for artwork and label design, anticipate a 10% sales gain . . . **Stanley Glaubach** moving to larger quarters at 54 W. 21st, WA 9-3359 . . . **Lenore Kurtz**, ad artist and head of Kurtz Art Associates, won award of the Fashion



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## trade talk

Coordinators Institute for outstanding workmanship and design . . . **Tom Naegle**, TV Art Director of J. Walter Thompson and former S. I. A. graduate discussed "Art in TV" at recent meeting with students of the School of Industrial Art . . . **Ellis-Art Retouch** (Elliot Fromkes) is now at 9 E. 47th St. PL 5-4329 . . . 41st Annual Exhibition of the **Society of American Graphic Artists** shows a trend toward more color. Show has moved from Architectural League in N. Y. to Atlantic City's Art Center for April . . . **Cal Affleck**, former ad manager of Allen B. DuMont Laboratories receiver division and **Robert Rawson**, former radio and TV director of **Sherman Lawrence Advertising** have joined sales staff of Monogram Art Studio . . . born to Doris and Zen Eidel, **Caray Steven Eidel**, Feb. 22 . . . that March 18 Life ad for **Nescafé** was the largest magazine ad ever placed in the coffee industry, a six-page center fold spread in full color . . . Wendell Willkie memorial plaque now at Freedom House was designed by **Paul Fjelde**, Associate Professor of Art at Pratt Institute . . . to boost sales of its Decaf, Nestlé Co. is offering prints of paintings by **John Rogers** . . . **Lucian Bernhard Studio** now at 14th floor of 36 Central Park South . . . artist-designer **Gene Di Scala** from Sudler & Hennessey to Shell Oil Co. Public Relations Dept. **William Demlin** also joins Shell. He had been an artist/designer with L. W. Frohlich and Co. . . . cover painting for April issue of "Flying" magazine was done by **Steven Vegh Jr.**, features a Fairchild F-27 turbo-prop corporate transport and a Piper Comanche . . . **Vegh's** painting of the moon and the great nebula in the Andromeda Galaxy appears in two colors on a Walter Kidde & Co. booklet . . . **Aaron Burns**, consultant designer and AD for The Composing Room, on a spree of speaking engagements, to the Society of Printers in Boston, the Art Directors Club in Washington, D. C., and on the Inside Advertising Week program in N. Y. . . . PHILADELPHIA: **Tony Trezza** won gold medal at Printing Industries show for design of booklet for James Lees & Sons . . . **Adolph Van Hollander**, display director for Gimbel Brothers, won 5 gold and 5 silver medals in recent International Visual Merchandise and Display Contest . . . **Sheldon Beaver** now freelancing from 4609 High St., Pennsauken . . . cash awards will be given to sculptors in the Philadelphia Art Alliance's exhibition "Trends in Philadelphia Sculpture", May 17-June 9, open to artists in 50-mile radius of Philadelphia . . . **William J. Wills** organization now at new and larger quarters, 234 S. 8th St. . . . PROVIDENCE: **Richard F. Robinow**, South African ad man, visiting U.S., staying at 76 Charles Field St. until April 28 . . . SAN ANTONIO:

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## trade talk

commercial art, the work of **Mike Miksche**, added to permanent collection of the San Antonio Museum, 10 life-size collages depict in different olympic sports . . . **SAN FRANCISCO**: Japanese Foreign Affairs Minister, M. Mutaguchi, visited studios of **Walter Lander & Associates** to study the power of the package and its role in advertising and merchandise in our economy . . . **ST. LOUIS**: artist **David P. Hars** won first place in 4th annual Christmas card competition sponsored 1st National Bank and the St. Louis Artist's Guild . . . **SILVERMINE, CONN.**: commercial art show ran at **Silvermine Guild** mid-March to April 5. It showed artists at work and acquainted public with the fine art used in the commercial field . . . **TRENTON**: **Anthony Maniglia** now with Kennedy-Ceglia Advertising. He's a graduate of the School of Industrial Arts, N. Y. . . . **WASHINGTON, D. C.**: **The Women's Advertising Club** has set up a \$300 annual scholarship to a woman student of the Corcoran School of Art . . . **Bob Schulman** has joined the staff of Creative Arts Studio . . .

& Mary Steiner, TE 8-7881 . . . work of **Ben Somoroff** was shown in the gallery of Westcott & Thomson, Philadelphia . . . **Alexander Roberts**, roving general manager of Interstate Industrial Service, has been making so many talks to ad groups that he sometimes uses a helicopter to keep all appointments. His topic: "What The Advertising Manager and the AD Have A Right To Expect For Their Photographic Dollar." . . . **Stan Davis Inc.**, 480 Lexington Ave., NYC, is repping documentary photographer of children **Mark Slade** . . . **Matt Sultan**, formerly with Tosca Studio, now at 37 W. 47, CI 5-4125 . . . honorary fellowship in Royal Photographic Society of Great Britain awarded to **Dr. Julian H. Webb**, of Kodak Research Laboratories . . . **William P. Way** addressed National Convention of Gravure Technical Association at the Drake Hotel in Chicago in March on "The Science of Light and Light's Effect on Color." . . . Mr. Way heads his own studio, is a pioneer in color correcting transparencies, and inventor of Way's Standard Viewer . . . **Van Vort Studios**, 359 Lexington Ave., NYC, MU 5-3788, specialists in dye transfer and Flexichrome retouching are now being repped exclusively by **Paul Gussan**, formerly of Carly Studios

. . . **Miss Bobby Medina** has joined the staff of Mildred Medina, Ektachrome retoucher, 8 E. 48th St. . . . **Tim Gallas**, president of the Atlanta AD club, has just finished photographing the skyline of Atlanta after many frigid hours on local rooftops. Pix will appear in an ad in Fortune magazine . . . **Tony Pappas**, young photographer recently written up in this magazine as an upcomer, now being repped exclusively by Gussin-Radin . . . work of **Walter Sarff** was shown at Kenyon & Eckhardt galleries in March . . . **William B. Stapleton**, formerly picture editor of Collier's Magazine, now with editorial service bureau of Eastman Kodak Co.

**PHOTOGRAPHY** Mrs. Lucy Strunsky now repping Ralph

**TV, FILMS** New series of animated tele-blurbs for Falstaff Beer, featuring voice of Eddie Mayehoff as the "Old Pro", completed by **Playhouse Pictures** . . . **Eugene Ortiz** from TV AD at Edward Kletter to Geyer Advertising, N. Y. . . . **Leslie Goldsmann** named director of newly formed film division of Dynamic Films Inc. Was with George Blake Enterprises . . . **Earl Biddle** from Swift-Chaplin Productions and Storyboard Inc., now with Playhouse Pictures as assistant Film Editor . . . "Two Hour Miracle" is new industrial film being produced

# CONSISTENT RECOGNITION

*clearly demonstrates the creative him*



*1957 Philadelphia AD Show*

*4 Gold Medal Awards*

*2 Silver Medal Awards*

*106 Distinctive Merit Awards*

for Dupont Electrochemicals Division by **Fred Niles Productions**. It's a 12-minute film in color. A 25-minute color film is also currently in production as are a flock of TV commercials . . . full color slidefilm being used to introduce Pabulum's new Assorted Pak of baby cereals was produced by **Cal Dunn Studios**, Chicago . . .

## ADVERTISING-PROMOTION

**Robert J. Fisher** upped to advertising and sales promotion manager for Mercury Division of Ford Motor Co. He replaces **T. J. Henry** who is going back to agency work . . . **Sylvania Electric Products** named **John E. Lau**, formerly with Crosley Distribution, as sales promotion manager of the radio and TV division . . . **Gregg T. Ward** named assistant director of advertising for United States Rubber Co. . . . **Verne F. Kelley** to ad manager, Greyhound Corp. . . . **Burroughs Corp.** named **W. C. Sproull** director of advertising . . . **Morton E. Grossman** appointed promotion director of The Journal of Commerce . . . **Paul Burroughs** to ad manager of Air France.

## CAMPAIGNS

**Fernandel's** rubbery face in a variety of

expressions brightens latest **Reynolds Wrap** promotion, which is a booklet in format of **Farmers Almanac** . . . that chauffeur who is key figure in current **Hiram Walker** ads aims to help sell rather low priced Imperial in the station wagon counties such as Fairfield county, Conn., Grosse Point, Mich., North Shore of Long Island, etc. Seems to be working too . . . **H. J. Heinz** ads have been offering give away cookbook, "57 Prize-winning Ways To Cook with Ketchup". A million-copies will be distributed. Book is 32 pages with four-color pix, even includes recipes for ketchup in desserts.

## ACCOUNTS

**G. H. P. Cigar Co.** has moved **El Producto**, **La Palina**, and **Lovera** cigars to Compton from **Norman, Craig, & Kummel** . . . **Savarin** coffee (S. A. Schonbrunn & Co.) to **Foote, Cone & Belding**, from **Lawrence C. Gumbinner** . . . **Portland Cement** from **Roche, Williams & Cleary** to **J. Walter Thompson** . . . **Bulova Watch Co.** named **Marschalk & Pratt** division of **McCann-Erickson** to handle ads for new electric razor . . . **Doyle Dane Bernbach** to handle consumer ad program for **CBS Radio**, working with Advertising Director **Louis Dorfman**.



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These two are planning display material for grocery store promotions.  
Tonight they're making a miniature of a booth for the Paris Aeronautical Show.  
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## west coast

(continued from page 80)

Paul Seaman added to staff . . . Bill Richardson returned to hometown Seattle to direct *Cooper-Kopp* ad art show . . . Chouinard offering five scholarships to June HS grads, applicants to be notified by June 30 . . . *Vivika Heino*, director of the Chouinard Art Institute ceramics dept., offering special evening classes . . . *Gus Arriola*, creator of the *Gordo* comic strip, was featured guest of honor and received the Distinguished Artist Citation for 1957 from the *Artists Club of San Francisco* . . . New president of the club is *Roger Sheridan*, of *Max Landphere & Associates* . . .

*Le Ora Thompson Associates* has been formed to produce animated tv film commercials, sales promotions, educational and industrial films . . . They're at 733 N. La Brea Ave., Hollywood . . . *Carl Urbano*, director with *John Sutherland Productions* for the past 10 years, joins Miss Thompson, who was director of sales at *Playhouse Pictures* . . . New window display by *J. Chris Smith Design Associates* for *KLM* is black steel wire cage globe with colored rods piercing it to hold copy panels—performs window dressing without obstructing view . . . Another unusual design chore completed by the studio is a contemporary mousetrap—for a client's national promotion . . . New at *Design & Illustration Studio's* production dept., Los Angeles, are *Tom Woodward* and *Armand Acosta*. Woodward's from *Frye & Smith*, San Diego printers, and Acosta's from *Revell Products*.



### Cover designer

Bob Farber is an Art Director at the Irving Serwer Advertising Agency, his work appearing in *Harper's Bazaar*, *Vogue*, *Mademoiselle*, *Charm*, and *Glamour*. He studied at Pratt Institute and the New School.

Aside from designing fashion ads, he has had a fling at interior designing. He has also designed furniture. Off the job, he spends most of his time in his own workshop at home.

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## booknotes

**KODAK WRATTEN FILTERS.** 19th edition. Eastman Kodak Co. 75¢.

This 80-page data book on Wratten filters for scientific and technical use has been revised to include latest information. Included are colorimetric coordinates and luminous transmittance values for both tungsten light and daylight for all filters listed. Special sections are devoted to all uses of the filters.

**JACKSON POLLOCK.** Sam Hunter. Museum of Modern Art. 75¢.

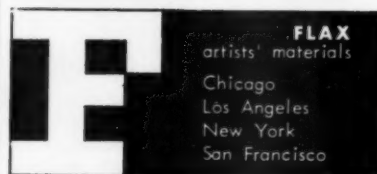
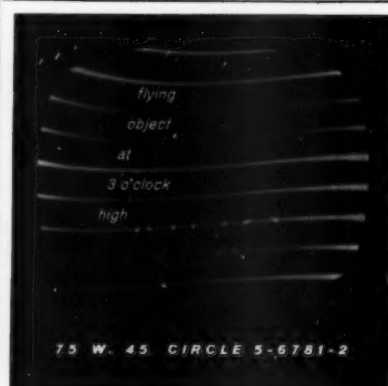
A study of Pollock as painter and man. Statements by the late artist are included on method of work, influences positive and negative, philosophy of art. Hunter discusses some of the paintings included in the Modern Museum's show. Reproductions here of most of the pieces in the exhibition. Included are a catalog of the show, a bibliography by Bernard Karpel.

**PERSPECTIVE.** Jay Doblin. Whitney Publications. \$5.

Subtitled *A New System for Designers*, this work introduces the designer's perspective system based on three technical relationships of observer and object. Author, who served for four years as chairman of the Evening School of Industrial Design at Pratt Institute, states use of the system results in photographic accuracy, allows easy predetermination of view, scale and size of drawing, and encourages free-hand skill. Book is designed as a textbook for students. Step-by-step directions plus illustrations, review existing systems, teach new methods. Doblin is now director of the Institute of Design of Illinois Institute of Technology. He is 1956-7 president of the American Society of Industrial Designers.

**EIGHTH CANADIAN ART DIRECTORS ANNUAL.** Universe Books. \$6.50.

The complete 1956 show of the Art Directors Club of Toronto is contained in 106 pages including a general index classified under art directors, advertisers, agencies, publishers, artists. All reproductions are b/w. Use of colored stock for show notes and to open sections brightens book. Includes address by Leslie Trevor, president of the club, and critical comments on the book by Hans Schmoller, David Ogilvy, Bror Zachrisson, Ashley Havinden. Jack Dawkins was director of the publication. Theo Dimson designed it.





**THE NUDE: A STUDY IN IDEAL FORM.** Kenneth Clark. Pantheon. \$7.50.

Sir Kenneth Clark's lectures for the A. W. Mellon series in the fine arts for 1953, delivered at the National Gallery of Art, Washington, here collected and published with nearly 300 illustrations of art of all periods. Author, an eminent art historian, now chairman of the Independent Television Authority of Great Britain, here studies changing fashion in "the ideal nude." Copious but interesting notes are together in a section at the back, preceding a list of works cited. A complete index is helpful.

**THE TAO OF PAINTING. 2 Volumes.** Mai-Mai Sze. Pantheon. \$25.

This, a study of the ritual disposition of Chinese painting includes, as volume two, The Mustard Seed Manual of Printing, 1679-1701. Traditions of Chinese painting and technique are explored by artist Sze. A selection of 11 Chinese paintings in American collections, two reproductions of which are in full color, are included. The Manual of Painting is here translated into English for the first time. Over 400 examples of brushwork from the Manual are included. Traditional chronology and a bibliography are included. An index in volume one covers both books. Interesting is a section on the preparation of colors, in volume two. Techniques of preparing colors are given together with notes on how and when they should be used, according to a Chinese authority. The set is certainly a must for students of Chinese art.

**A PICTORIAL HISTORY OF THE AMERICAN INDIAN.** Oliver La Farge. Crown. \$7.50.

Some 350 illustrations accompanying this text of Indian history from earliest records and/or conjectures down to the present day. Art includes earliest drawings, army photographs, present-day and earliest examples of Indian art and costume. Author, a Pulitzer Prize winner, has written five technical books and seven novels on Indian culture. Index to pictures.

**THE TRANSFORMATION OF NATURE IN ART.** Ananda K. Coomaraswamy. Dover. \$1.75 paper.

Mainly the study of the theory of art in India, special Indian esthetics, as well as history of origin and use of images in India. In part, Chinese and European (Meister Eckhart) theories. Author treats their relation to Indian theories. Liberally annotated in a separate section, a Sanskrit glossary, a list of Chinese characters, a bibliography.



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**ADVERTISING AND THE ARTIST.** Ashley Havinden. Studio Publications. \$2.95.

Highly literate and illustrated background of art, fine and commercial, plus advertising's contribution to art generally. Illustrations are from earliest advertising down to contemporary expression. With each double spread of illustrated examples, a block of copy explains pieces' influence. Printed in England.

**ROTOGRAVURE.** H. M. Cartwright and Robert MacKay. MacKay Publishing. \$15.

A survey of European and American methods of roto gravure, this deals with modern techniques against a background of basic principles. No highly theoretical material is included, but references are given for those who wish to pursue this branch. Language is factual, simple and well organized. Examples are given of original artwork and the steps through which finished product appears. Two actual labels are tipped in to show before-and-after process.

**AMERICAN HERITAGE.** February 1957. American Heritage Publishing Co. \$2.95.

A daguerreotype of Louis Kossuth, leader of the Hungarian Revolution of 1848, is a timely thought in this American Heritage "Magazine of History." An article and illustrations cover General Custer and the Battle of Bull Run (the cover bears color plate of Custer's Last Stand, by Frederic Remington); White Bull's drawing of his fight with Custer—in color (the Sioux chief killed him); a series of Indian drawings, in color, of the great battle. Color illustrations plus story on piracy include a color plate of "Blackbeard," who was Edward Teach the pirate. Portfolio of pirates appears on six pages. Other illustrations of interest: Engravings of American literary heroes of the 1840s—some from Culver Service, some from Bettmann Archive and others. Rolling stock and personalities in the history of the Baltimore & Ohio railroad. Scenes from the Spanish-American War.

**EINSTEIN. A PICTORIAL BIOGRAPHY.** William Cahn. The Citadel Press. \$1.50.

Words and pictures of Einstein and his times. Photographs of the scientist and those in closest contact with him, from childhood until his death. Engravings included of the greatest scientists of history. Interesting, easy reading copy appears opposite picture pages. Pictorial acknowledgements listed.

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## letters

(continued from page 24)

to me that these records and forms have to be my *own* records and form sheets: that is, I find I can get valuable hints and ideas from other sources—but not specific figures; they never fit my own operation. Every locality has its own special "price climate" and a knowledge of your own is one of the prerequisites to being a successful Consultant. This, like a knowledge of the sort of work your available suppliers turn out and at what prices, is just part of what makes your services of more value to a client as a Consultant.

### How much to do?

After what I have been saying about time as an overhead item, it might be supposed that the answer to your question about what types of services to eliminate, would be: "All the low return ones you can possibly get out of." But this is an oversimplification, to say the least. For actually this involves again the amount of experience that you bring to the job, which should tell you just how much of your special sort of service the job requires to be completed on a professional level, and how much each individual client is capable of doing for himself. For instance, some clients can both write and edit their own catalog copy better than you can. Some can't. While in my case, experience permits me to service this copy need, your services may be limited to the art direction of the job only. However if you are truly to act as an art director here, I feel that you still have a big responsibility toward the copy part of the job, because, to be most effective copy and art must be interrelated, each part complementing the other in a perfect marriage. Let me explain it this way: as you know, the past ten years has seen much study and progress in the fields of visual presentation, chart making and catalog designing. My conviction is that it is the Art Director's duty to choose among all available art, design and graphic possibilities those that will do the best job of communication in each case. This makes it your job to suggest ways the copy could be styled and the format arranged to make the best utilization of these new advances in the "art" side of the work.

### What pitfalls?

As I have already said: work out a system of records and forms **BUT** keep them simple and useful. Review, revise and when necessary—discard; and do this at reasonably frequent intervals. We do it once a year along with the

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### letters

(continued)

review that inevitably accompanies an income tax report.

Then, to look from a different angle at another important point which was discussed above: learn to differentiate between WASTED time and time INVESTED.

As an example: Some clients expect a disproportionately large amount of errand running and conference time from you. This can quickly result in either an overpriced job for the client or a time and profit loss to you. But some clients have big enough potentialities to make the time spent an investment in future business rather than a waste. Everyone has to work out his own way of coping with this situation—the important thing is to evaluate it properly and promptly.

And last of all, what they all say about working harder for yourself than for someone else is true all right—and so is the line about the greater return in intangibles. But let me add that if you really enjoy such comparatively simple advertising pleasures as turning out a catalog that sells the merchandise much better than the client ever expected—or figuring out newspaper mats where the components will work overtime in trade ads, store displays and mailing pieces—you can have not only those intangibles, but a goodsized slice of the tangibles, too . . . And all the good luck in the world to you, Mr. Kerr.

George W. Boyer,  
Consultant

### news

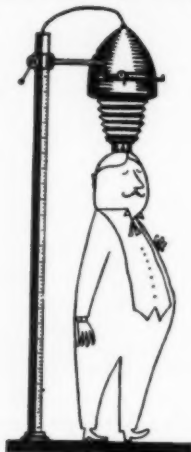
(continued from page 45)

#### Industrial design studios grow with packaging

Panelists on What Price Packaging, symposium sponsored recently by the American Society of Industrial Designers and the Package Designers Council, agreed that packaging production costs will increase, industrial designers' importance to industrial management will grow, industrial design studios will grow in size and type of service offered.

Egmont Arens, pioneer package designer and a founder of ASID and PDC, reported packaging cost will increase because the consumer demands more convenience built into the package and is ready to pay the price. He said industry must meet this demand for bet-

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news

(continued)

ter designed, more ingenious packages, or lose out to competition. A. P. Bonduant, vice president and advertising director of Glenmore Distilleries Co., stressed the importance of "what the package will do." He said industry is using industrial designers in their packaging programs in increasing numbers. Brand merchandise can change label and packaging since today the public will accept an old name in a new dress if the new dress is more attractive, he said. "The old consumer loyalty to a brand isn't what it used to be. Look what has happened in the cigaret business in the past two or three years if you want to think about consumer loyalty." He emphasized that fickleness, impulse and the time element are the three things industry must keep in mind. Industry will buy industrial design service, he said, because design can no longer be chosen on the basis of personal likes or dislikes. Industrial designers contribute in deciding not only the size and shape of the package, but also the materials to be used.

Walter Landor, San Francisco package designer, also emphasized the point that the public will pay for well designed packaging. "They are willing to pay extra for practical features, for convenience in handling, in storage and in use . . . extra for appearance, even though it would be an illusion."

Esther Foley, home service director for the Macfadden Publications, said of cosmetic packaging: "The package must match in a woman's mind just what it is supposed to do for her—in other words—look glamorous." She advised that to be successful, package designers should aim at specific markets.

Donald Deskey, Fellow ASID, foresaw a greater development of packaging in the factory, so that labor costs would be reduced, and the packaging step could be carried out as part of the automated assembly line. The industrial designer, he said, is gaining in recognition due to his increased emphasis on market research and impersonal approach. Esthetics, he said, today accounts for less than 10 percent of the success of a package.

Francis Blod, president of PDC reviewed client and designer responsibilities. He noted that today's real success stories in packaging are the direct result of alert management working closely with their packaging consultants at the top level.

Robert Sidney Dickens, ASID, PDC and Dr. Charles Glock, director of the



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# bookshelf

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## NEW BOOKS

148. **The Nude.** Andre De Dienes. Examples of author-photographer's work number about 100 b/w plates. Foreword by Norman Hall, editor of Photography. Preface by De Dienes explains method of work, philosophy. Nudes are photographed indoors, out of doors, on the terrace, on sea shore. Also composite pictures. \$6.95.

## ANNUALS

144. **Who's Who in American Art.** Edited by Dorothy B. Gilbert. The American Federation of Arts book listing American and Canadian biographies of living artists, obituaries January 1953-August 1956. Geographical index. List of open exhibitions. \$17.50 AFA members. \$20 non-members.

141. **U. S. Camera 1957.** Edited by Tom Maloney. Review of the year's leading work, both by well known professionals and unknowns. Included: Ray Atkeson's color pictures of the west; N. Y. Daily News Pulitzer Prize prints; article on Muybridge by Beaumont Newhall. Biographical notes on photographers as well as technical information on work. All fields of work, in this country and abroad, represented. \$6.95.

146. **35th Annual of Advertising and Editorial Art and Design 1956.** The Art Directors Club of New York show catalog has 395 pages (including ads and index) of handsome format designed by George Giusti. Cover design by Giusti in white, black and yellow. Many of the 527 illustrations are in full color. Also included: a condensation of papers given at First Visual Communications Conference. \$12.50.

## ART

131. **Catalogue of Colour Reproductions of Paintings Prior to 1860,** 3rd edition. Lists and illustrates 641 reproductions, plus notes on where available. Lists of publishers, printers and artists. \$3.50.

145. **American Painting Today.** Edited by Nathaniel Pausette-Dart. A cross section of contemporary art, this includes 155 selections, four in color, by 14 museum directors. Artists express their philosophy - a paragraph each. Editor discusses experiments, developments and influences in contemporary art. An article on how professionals see their work. A series of quotations from writers on art. Lists of national art and artists organizations, art periodicals, suggested readings. Reference index of artists, galleries, museums and collectors. \$8.50.

147. **Piet Mondrian.** Michael Seuphor. Definitive work on the late Dutch founder of Neo-Plasticism, and one of the leading influences on modern and commercial artists. Beautifully de-

signed, elaborately annotated, indexed, and with all kinds of bibliographies. Contains more than 600 illustrations, 34 of them tipped-in color plates. Writings by the painter included. \$17.50.

## LAYOUT

137. **Layout.** Raymond A. Ballinger. Covers all creative aspects of layout, discusses design theory. Should appeal to ADs, artists, and students. Author of Lettering Art in Modern Use, Ballinger feels that printed page is still most valuable means of communication. A practicing layout designer, he is director of the department of advertising design at the Philadelphia Museum School of Art. Examples from 66 ADs and art editors are given, as well as numerous examples of the work of artists, designers, photographers. \$12.00.

126. **Practical Handbook on Double-Spreads in Publication Layout** by Butler, Likeness and Kordek. Fourth in a series of handbooks on publication layout. Illustrates and discusses problems and techniques in double-spread layouts. 92 pages. Paper back. \$3.75.

## LETTERING, CALLIGRAPHY

136. **Lettering and Alphabets.** J. Albert Cavanagh. \$3 clothbound. One of America's greatest letterers and teachers of the art designed and rendered 85 complete alphabets. Fundamentals of lettering are given. All hand-lettered alphabets may be reproduced without cost or permission.

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138. **Type Identification Chart.** A complete type chart, printed on a series of circular movable graphs. This chart also helps the user to acquire a better knowledge of actual characteristics of groups of type faces and of their essential differences. \$1.

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79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.

129. **Package Design.** Milner Gray, R.D.I., F.S.I.A. Covers design from principles to techniques, including articles on materials by specialists. Bibliography and indices to text, manufacturers and designers. \$6.95.

133. **Pictorial History of Medicine.** Dr. Otto L. Bettman, prominent in the field of picture research, compiled and authored this illustrated work on the growth of medicine, from Hippocrates down to the present day. Over 900 illustrations, some published for the first time. \$9.50.

140. **The Picture Book of Symbols.** Ernst Lehner. Over 1000 symbols, designs, pictographs, sigils, emblems, and ideograms. All subjects. Paper \$1.25. Cloth \$3.

142. **Pattern and Texture.** J. A. Dunkin Wedd. Patterns and textures in the natural world and as achieved by man through chemistry and art. Half of the book's 91 pages are plates. Text also illustrated with examples of forms discussed. \$6.95.

143. **Our Literary Heritage.** Van Wyck Brooks and Otto L. Bettmann. Pictorial history of life and times of American writers. Over 500 photographs and drawings illustrate. The Brooks work was originally five volumes. This is an adaptation by Dr. Bettmann, a social historian and expert in pictorial research. Sources listed. Index. \$8.50.

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(continued)

Bureau of Applied Research, Columbia University, summarized the proceedings.

### Crandall-union dispute in hands of NLRB examiner

Latest action in the Crandall strike at Art Direction's presstime was the placing of evidence by both sides with a National Labor Relations Board examiner to see whether the dispute comes under NLRB jurisdiction. Efforts of the New York State Mediation Board have been unsuccessful. History of the strike:

Latest move of the Blueprint, Photostat and Photo Employees Union, Local 24910, is its attempt to organize Robert Crandall Associates, one of the largest custom color labs in the city. According to Robert Crandall, the following sequence of events took place up to Art Direction presstime:

The Monday evening prior to the Lincoln's Birthday holiday, Mack Young, business agent of the local, called Crandall, informing him the union had a majority of Crandall employees and Young would like to drop in to talk over contract negotiations. Crandall told him to call back the next day for an appointment, meaning to meet his attorneys for advice before bargaining. Young dropped in to see him next day but Crandall was out to lunch with attorney John Moore, of Cravath, Swaine & Moore (Moore was instrumental in settling the last steel strike). Daniel Collins of the law firm was assigned to work with Crandall.

When Crandall returned to his office, he found five employees out on strike, including a color processing foreman. The lab's normal complement is 37-40 men. Later 10 other employees joined the strikers, making a total of 15 men out, Crandall reported.

Crandall employs student trainees, several of whom are foreign exchange students. He said the union informed him that he was trying to replace all his skilled help with these trainees and that was a point they wished to discuss at the bargaining table. However, union representatives had nothing to say about hours or rate of pay, Crandall asserted. Their only demand, in addition to a discussion of the student program, was for union representation in his shop, which he said offers highest salaries and working conditions in the industry.


Crandall reported the union was intimidating a Chinese employe by telling him that his visa would be revoked and he would be sent back to China if the



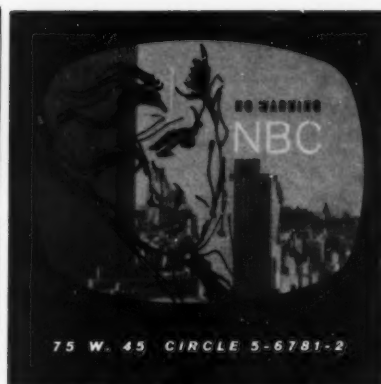
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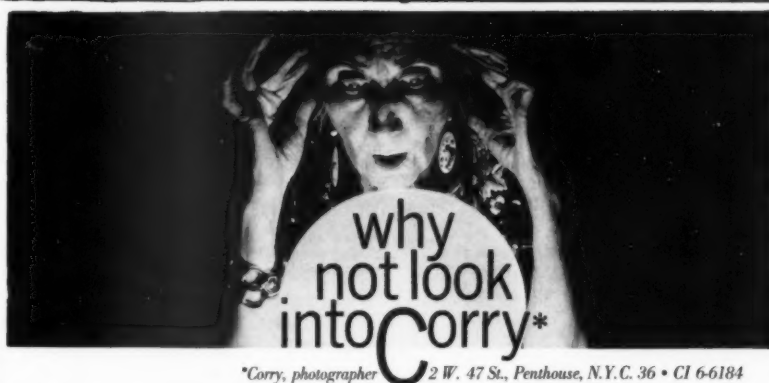


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## news

(continued)

union reported to Washington that the man was interfering with union organization.

Six of the strikers have been replaced at Crandall and at one time some of the artists were given time off to save their possible embarrassment at being involved in the strike, Crandall said. All but five of the strikers have returned, he said. The shop is busily operating and fully staffed, Crandall reported. The union cannot offer protection or jobs to color technicians and cannot offer employers union men in that field, he charged. When the union is called for a color technician, he said, the only personnel available are blueprint or photostat men.

Crandall predicted that if the union is successful in organizing his shop and other large firms, the small photo shops are doomed to extinction as they could not possibly meet union demands. He did not feel unionization could offer anything to "artists in the field, who work for the love of it and would not observe union conditions by personal choice."

The union struck Robert Crandall Associates because one of their men was fired for union organization activities, the local's business agent Mack Young reported. He said he was under the impression that he had a meeting scheduled with Crandall when he went to the shop Feb. 12. Crandall refused to see him, he said, and he was informed by the employees that a union organizer had been fired. A strike was called because of the firing and because Crandall would not negotiate, he reported. Young said Crandall refused to negotiate with him even after the New York State Mediation Board made repeated efforts to get the two parties together. After four weeks of fruitless efforts at negotiation, Young said the union applied for NLRB help.

Young stated the union was seeking representation in the shop and would like to explore the whole question of using exchange students as regular employees. He said he thought the regular employment of exchange students would mean the lowering of standards for American workers. He also charged that the student employees were afraid to join strikers because of pressure from Crandall which made them feel they would lose their visas.

Young stated that the union has a majority of regular Crandall employees with it and that picketing will continue until the strike is settled.

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## directions

(continued from page 78)

is the story. Tricky headline typography, purposeless use of a color to attract attention only, printing on tint block or reverse plate, exaggerated expressions on the models, cluttered layouts—all they do is get in the way as far as the reader is concerned. Maybe he's ignorant about advertising, but he just doesn't appreciate all the trouble the art director has gone to in order to jazz the ad up.

Research undertaken on this subject indicates that addy gimmicks just don't pay. A Gallup & Robinson study of business-paper advertising showed that among the best-performing ads, only one out of ten could be accused of being addy—while among the worst-performers, as many as one out of two were addy.

Some of the best-remembered advertising campaigns of recent times use little or no routine contrivances to get across to the reader. The elements in the Hathaway shirt ads are laid out with classic simplicity: square picture, headline set in a single typeface with all letters the same size, and no logotype. The stopper is in the illustration itself. The Jello ads apply none of the usual addy gimmicks. The Piel Brothers television spots (to illustrate how the same principal works on the TV screen) are about as un-addy as commercials can get; they are, in fact, a spoof on the usual "huckster" techniques.

There are those who claim these hackneyed devices are necessary because they create "excitement" in the ad and prevent layouts from becoming too "static". If this were the case, advertising would be a very superficial means of communication indeed. It's too bad if excitement must be generated by a helter-skelter arrangement of elements on a page and not by the message.

In spite of all the evidence that addy-ness is probably bad business, the technique is still with us. Pick up any magazine and see. The majority of ads make lavish use of visual gimmicks invented solely by advertising men for advertising men. It's hard to understand why.

6. "interesting" shapes . . . created by the layout man



7. photographs cropped indiscriminately

Let's have a  
big, big

LOGO

8. the bigger the signature the more people will see it . . . or will they?



9. pose clichés . . . magazine ad illustration



*Saul Mandel*



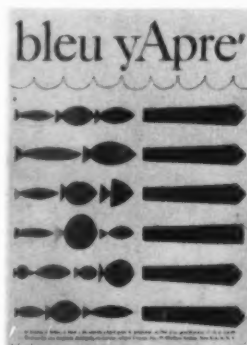
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\* Announcing the addition of illustrator Len Steckler, of Pepsi-Cola and Philip Morris fame.



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